

# THE ATHENÆUM

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No 3727.

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THREEPENCE  
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ROYAL INSTITUTION OF GREAT BRITAIN,  
ALBEMARLE STREET, PICCADILLY, W.

## CENTENARY YEAR OF THE ROYAL INSTITUTION, 1899.

### LECTURE ARRANGEMENTS AFTER EASTER, 1899.

Lecture Hour, 3 o'clock p.m.  
Prof. J. COSSAR EWART, M.D. F.R.S., Regius Professor of Natural History, Edinburgh University.—THREE LECTURES on 'Zebras and Zebra Hybrids.' On TUESDAYS, April 11, 18, 25.  
Prof. SILVANUS P. THOMPSON, D.Sc. F.R.S. M.R.I.—TWO LECTURES (the Triad) on 'Electric Eddy-Currents.' On TUESDAYS, May 2, 9.  
Prof. WILLIAM J. SOLLAS, LL.D. D.Sc. F.R.S., Professor of Geology and Palaeontology, University of Oxford.—THREE LECTURES on 'Recent Advances in Geology.' On TUESDAYS, May 16, 23, 30.  
Prof. DEWAR, M.A. LL.D. F.R.S. M.R.I., Fullerton Professor of Chemistry, R.I.—THREE LECTURES on 'The Atmosphere.' On THURSDAYS, April 13, 20, 27.  
Prof. L. C. MIALL, F.R.S., Professor of Biology, Yorkshire College, TWO LECTURES on 'Water Weeds.' On THURSDAYS, May 25, June 1.  
LOUIS DYER, Esq., M.A.—THREE LECTURES on 'Machiavelli.' On SATURDAYS, April 15, 22, 29.  
W. L. BROWN, Esq., L.R.C.P. L.R.C.S.—TWO LECTURES on 'To Iceland in Search of Health.' (With Lantern Illustrations.) On SATURDAYS, May 6, 13.  
EDGAR F. JACQUES, Esq.—THREE LECTURES on 'The Music of India and the East, and its Influence on the Music of Europe.' (With Musical Illustrations.) On SATURDAYS, May 20, 27, June 3.  
Subscription (to Non-Members) to all Courses of Lectures (extending from Christmas to Midsummer), Two Guineas. Tickets issued daily at the Institution, or sent by post on receipt of Cheque or Post-Office Order.  
Members may purchase not less than Three Single Lecture Tickets, available for any Afternoon Lecture, for Half-a-Guinea.

THE FRIDAY EVENING MEETINGS will be resumed on April 14, at 8 p.m., when Prof. A. W. B. KER, F.R.S., will give a discourse on 'Earth Currents and Electric Traction.' Subsequent discourses will probably be given by Dr. F. W. MOIT, Prof. C. A. CARUS WILSON, Dr. W. J. RUSSELL, Prof. THOMAS PRESTON, the Right Rev. the LORD BISHOP OF BRISTOL, Sir WILLIAM MARTIN CONWAY, Mr. H. G. WELLS, and other Gentlemen. To these Meetings Members and their Friends only are admitted.  
Persons desirous of becoming Members are requested to apply to the Secretary. When proposed they are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year, or a composition of Sixty Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION.—THE NINTH MEETING OF THE SESSION will be held on WEDNESDAY NEXT, April 5, at 32, SACKVILLE STREET, PICCADILLY, W. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read: 'Ancient Fonts in Gower,' by Dr. FRYER, M.A.  
A Paper by H. SYER CUMING, Esq., F.S.A., will also be read.  
GEORGE PATRICK, A.R.P.A., Hon. Sec.  
Rev. H. J. DUKINFIELD ASTLEY, M.A. Secs.

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ROYAL BELFAST ACADEMICAL INSTITUTION.

In consequence of the resignation of the present Head Master of the MATHEMATICAL DEPARTMENT, the HEAD MASTERSHIP of this Department will be VACANT on JULY 1. The minimum salary of the post will be £200. per annum, and the successful Candidate will be expected to enter on his duties on September 1.  
Candidates are requested to send to the Secretary their applications, with statement of age and copies of testimonials, on or before THURSDAY, April 20.

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WANTED, a FORM MASTER, who may be required to attend about Thirty-three Hours a Week, of which Three may be Playground Duty, and to teach the First Junior Form in Four Subjects, while Teaching Mathematics to a Higher Form. The salary will be £200. a year, increasing to £300. a year. Candidates for the appointment, whose age must not exceed Thirty-five, are requested to forward their applications, accompanied with copies of testimonials as to qualification and character, not later than FRIDAY, April 7 next, to A. J. Austin, Secretary, at the School, Victoria Embankment, E.C. Selected Candidates will be duly communicated with. Forms of application to be obtained of the Secretary.

COLLEGE of PRECEPTORS, Bloomsbury Square, W.C.—The Council of the College of Preceptors will shortly proceed to the appointment of an additional EXAMINER in FRENCH, and an additional EXAMINER in ENGLISH LANGUAGE. Candidates must be Graduates (with a preference to those who have taken High Honours), and should have had considerable experience in Teaching.—Applications, stating age, experience, &c., and accompanied by testimonials, should be addressed to the DEAN of the COLLEGE not later than April 20. C. R. HODGSON, B.A., Secretary.

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### GERMAN MASTERSHIP.

The Directors invite application for the above appointment, vacant by the death of Herr Schroder. Emolument about £200. for Session of Nine Months.  
The Gentlemen appointed will enter in September next.  
Particulars as to the duties may be obtained from the subscriber, with whom applications and testimonials (sixteen copies) are to be lodged not later than April 15, 1899.  
JAMES LAUDER, Manager and Secretary.  
St George's Place, Glasgow.

UNIVERSITY COLLEGE of SOUTH WALES  
and MONMOUTHSHIRE.

(A Constituent College of the University of Wales.)

The Council invites applications for the PROFESSORSHIP of ENGLISH LANGUAGE and LITERATURE.  
Applications and testimonials should be sent, on or before TUESDAY, April 25, 1899, to the undersigned, from whom further particulars may be obtained.  
J. AUSTIN JENKINS, B.A., Secretary and Registrar.  
University College, Cardiff, February 16, 1899.

UNIVERSITY COLLEGE of SOUTH WALES  
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(A Constituent College of the University of Wales.)

The Council invites applications for a LECTURESHIP in POLITICAL SCIENCE tenable for Three Years, at a salary of £1500. The Lecturer will also be required to give assistance in the Department of Philosophy.  
Applications and testimonials should be sent, on or before TUESDAY, April 25, 1899, to the undersigned, from whom further particulars may be obtained.  
J. AUSTIN JENKINS, B.A., Secretary and Registrar.  
University College, Cardiff, March 2.

WELSH INTERMEDIATE EDUCATION ACT, 1889.

CENTRAL WELSH BOARD  
for INTERMEDIATE EDUCATION.

### APPOINTMENT OF EXAMINERS.

The Executive Committee of the Central Welsh Board will shortly proceed to make the following appointments, namely—

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2. EIGHT ORAL EXAMINERS in FRENCH, LATIN, GERMAN, WELSH, and the GENERAL SUBJECTS of the LOWER FORMS.

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Applications for the appointments should be accompanied by a statement of qualifications and experience, together with a copy of not more than three testimonials, and should reach the undersigned not later than April 5, 1899.  
OWEN OWEN, Chief Inspector.  
Central Welsh Board Offices, Cardiff, March 18, 1899.

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WEYMOUTH COLLEGE.

The ANNUAL ENTRANCE SCHOLARSHIP EXAMINATION will BEGIN on JUNE 6. Ten Scholarships will be offered (50% to 30%), and Two (40%) for Candidates entering the Army Class or the Navy Class.—For further particulars apply to the Head Master or to the Bursar.  
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ST. PAUL'S PREPARATORY SCHOOL, COLET COURT LONDON, W.—RE-OPENED FOR LENT TERM, 1899, on TUESDAY, January 17.—Applications for admission to be made to the Head Master, Mr. J. BARNES, M.A., late Scholar of Balliol College, Oxford. During the last School Year 21 Pupils gained Scholarships or Exhibitions at Oxford and Cambridge, and 19 gained admission into Woolwich and Sandhurst. (During the last thirteen years 250 Open Scholarships have been taken by Pupils at Oxford and Cambridge.) At the Appraisal, 1898, there were 88 Boys in St. Paul's who had gained Oxford and Cambridge Higher Certificates, 30 who had Matriculated at London University, and 79 who had qualified for Medical Registration. About 70 per cent. of the Boys who gained these successes had received their early education at Colet Court.

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SATURDAY, APRIL 1, 1899.

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## LITERATURE

*James and Horace Smith, Joint Authors of 'Rejected Addresses.'* By Arthur H. Beavan. (Hurst & Blackett.)

It is one of the fashions of the present day to bestow on persons of even moderate eminence biographies of substantial size. Mr. Beavan, therefore, would doubtless claim that a single small volume might not unjustly be devoted to the two witty brethren whose famous *jeu d'esprit* took the town by storm. He is, however, at an obvious disadvantage in dealing with men who pre-eminently needed to be described by those who knew them, but who have now practically passed out of living memory; for James has been dead sixty years, and Horace half a century. Mr. Beavan entitles his work "a family narrative, based upon hitherto unpublished private diaries, letters, and other documents," and in a preface of somewhat ambiguous language speaks of the co-operation of "the family." We believe that the descendants of Horace Smith (James was a bachelor) have placed no materials at Mr. Beavan's disposal, and expressed no desire that the work should be undertaken. It is, however, greatly to his credit that he has succeeded, in spite of the difficulties presented by the task, in collecting so considerable an amount of information on the lives of the two brothers.

The authors of 'Rejected Addresses' found themselves, Dr. Garnett has observed, "raised to the pinnacle of contemporary reputation" by the publication of their little work. Although the opinions of critics, from that day to this, have been unanimous as to the excellence of its parodies, it is a singular fact that what might have been expected to prove a purely ephemeral success should have obtained so wide and so lasting a hold on public favour; and it may be doubted whether parodies, equally good, of the poets of to-day would obtain anything like the same amount of recognition. Yet the fact remains that the book made the brothers celebrities for life, and that but for its success this biography

would hardly have been undertaken. There can be no question that if either of the brothers had written his memoirs, as is now the mode, the work would have possessed singular value; for they knew endless notabilities, and their social popularity was unbounded. For this they were indebted not merely to their wit, but to other natural gifts. James, as Mr. Beavan truly observes, "was considered to be one of the handsomest men about town," Lonsdale's portrait (here reproduced) testifying to the nobility of his countenance; Horace united to good looks a singular charm of manner and a beauty of disposition to which those who knew him bore eager witness. We wish, indeed, that Mr. Beavan had added to the striking words of Thackeray and of Shelley the testimony of poor Leigh Hunt, who, we believe, at a period of embarrassment was one of those indebted to his quiet and thoughtful generosity. For their appearance the two brothers were in part indebted to their father, whose portrait, the frontispiece to this volume, was taken, unfortunately, in extreme old age. Tall and striking, Robert Smith was himself a man of some note. In his youth he had visited France and hunted with Louis XV.; he had looked upon Louis XVI. and Marie Antoinette; and in the Lord George Gordon riots he had all but lost his life. Mr. Beavan has enjoyed the good fortune of obtaining access to the journal in which this gentleman—an old member of the Royal and the Antiquaries' Societies—records such experiences as these, and alludes to various events in the lives of his sons.

At Compiègne in 1769 he was admitted, in his Court suit of maroon-coloured "soie de la reine," to see the king and royal family at their meals. Two of the king's sisters "wore their hair in coloured silk bags, in shape like those of men in full dress, and they were all highly rouged." At a royal stag-hunt

"we found a couple of English hunters ready for us, most gaily tricked out with crimson and gilt bridles and stirrups.....Among others in the king's train was the Field Marshal, Duke of Richelieu, a little, merry-looking old man, mounted on a French *bidet*, and attended by a running footman, dressed in a blue satin fancy dress, with ornamental cap, holding in his hand a silver staff with a large knob at the top..... The king conversed freely with those about him, and especially with Madame de Barré, who rode by his side attired in a man's hunting habit. He hummed and whistled several hunting tunes, among them the pretty old French ditty, 'Jean de Nivelle a trois manteaux, trois palefrois, et trois châteaux,' listening occasionally to the horns of the *chasseurs* in the wood and the 'opening' of the hounds."

Of James Smith Horace himself published a short biography; but for the latter's life we are virtually dependent on the scattered allusions of his contemporaries, on the meagre recollections he gave to the world, and on a few letters to his relatives now printed by Mr. Beavan. It is not, therefore, surprising that, in spite of his amazing industry, the author's knowledge is occasionally at fault. He is not aware that Horace Smith was a dramatic critic in his early days, nor can he tell us much about his life at Versailles, where, we believe, on Shelley's death, he was

joined by the poet's wife and child. That he was Shelley's friend, his wise and valued friend, would alone invest him with interest; and we may mention here a fact perhaps unknown to our readers, namely, that Shelley's death involved him in heavy loss; for the policy of insurance which he held upon the poet's life was voided by a death at sea.

Among the friends of Horace Smith during his stay at Versailles were James Kenney, the dramatist who in 1822 entertained Charles Lamb there, and the witty author of 'Highways and Byways,' Thomas Colley Grattan, who had just founded his *Paris Monthly Review of British and Continental Literature by a Society of Gentlemen*. It is to this, we think, that Horace Smith refers in a letter of "1822" printed by Mr. Beavan:

"We have a Paris English magazine, to which Galigani has started an opposition. I occasionally give it a lift with my pen, but neither of the works answer, nor do I much expect they will."

Again, of those he knew in England the list seems incomplete. We miss the names of Sir Francis Burdett and of Cobden, for whom he contributed a poem to the great Free Trade bazaar. In spite of his antipathy to bishops, of which Mr. Beavan speaks, it was Copleston, Bishop of Llandaff, who desired in vain to propose him for the Athenæum Club, to which his brother James belonged, but which, as a consistent opponent of clubs, he declined to join. Mr. Beavan's list of the brothers' acquaintances needs some revision. "Lady Albina Buckinghamshire," we presume, was Lady Albinia Hobart, who married Richard Cumberland, the younger; "Lord Hartington" was Duke of Devonshire, the bachelor duke, at whose hospitable Brighton residence Horace Smith and his daughters were frequently to be seen, as were that adventurous character "Le beau Caradoc" and many another distinguished man at theirs. A few of the letters which Horace Smith received from his literary friends are said still to exist, although he usually destroyed them. They would have proved a welcome substitute for some of the family details of purely private interest. Mr. Beavan, too, while recording these, seems to be unaware that there is a grandson of Horace Smith who possesses, we believe, among other objects, two pictures from his novels executed by Ward (his wife's nephew), one of them representing the first commission given to the future Academician. We may close, however, with a compliment to the painstaking industry of the author. The book deserves to be, and doubtless will be, read for its glimpses of social and literary life in a striking period which already seems a long way off from our own.

*England in the Age of Wycliffe.* By G. M. Trevelyan. (Longmans & Co.)

THE title 'Age of Wycliffe' hardly indicates the exact scope of Mr. Trevelyan's book. Substantially it is a history of the first few years of the reign of Richard II., in which special stress is laid upon the social and religious condition of the country, in order that the two great events of the period—the rise of Lollardy and the Peasants' Revolt—

may have their appropriate setting. The most original part of the work is undoubtedly the account of the rising of 1381, though this occupies but a comparatively small part of it. Much more space is given to the history of Wycliffe and his followers. In fact, Lollardy has so much interested Mr. Trevelyan that he has taken its history beyond the year 1385, when his general narrative stops, down to the point where, in his opinion, the story of Wycliffism is merged in the history of the Reformation. Elaborate as is the scale of the book, and careful as has been Mr. Trevelyan's study of the original authorities, he has, he tells us, the general reader in view. His effort to write in a clear, interesting, and intelligible style, his anxiety to banish from his book such problems as are attractive to students only, both show his desire to consider the general reader's wants. But the scholar is partly propitiated by something less than twenty pages of notes and appendices, from the study of which the public is gently discouraged. The plan is certainly bold, and is not perhaps always carefully thought out in detail; still Mr. Trevelyan deserves every encouragement for his energy, his industry, his enthusiasm, and his perseverance. Unluckily, he has hardly taken time enough to carry out every side of his work adequately; so that, despite many merits, the book as a whole leaves a suggestion of immaturity and incompleteness that will disappoint scholars, and hardly, we fear, attract the great public very strongly. Much more time and labour, much more exhaustive consideration of all the original sources, and a more mature knowledge of general history are necessary before a definitive account of the whole early history of Richard's reign should be attempted.

It is not that there is any lack of good work in the book; but the labour has been mostly lavished on a limited period, and Mr. Trevelyan's plan often involves such a general survey of a wide sweep of history as he is hardly strong enough at present to undertake. Thus it is that the least adequate part of his book is his picture of the condition and influence of the Church at the end of the fourteenth century. It is painfully clear from it that outside the period of history which he has made his own Mr. Trevelyan's equipment as a mediævalist is not very adequate. He has not even got clearly hold of such fundamental things as the nature of the distinction between the regular and the secular clergy, for while grouping "canons" among the regulars, he notes, with some surprise, that "secular prelates could hold canonries"—a remark which also suggests some haziness as to the meaning of the word "prelate." The episcopal visitations of monasteries are eloquent testimony to the limitation of the truth of his doctrine that the "secular clergy were under the jurisdiction of the bishops, while the regular clergy were not" (p. 106). A similar vagueness of speculation about the "clerks employed by landowners and merchants" (p. 153) points to the same want of grip of fundamental mediæval ideas. A desire to find modern analogies and to express his views in modern terms often leads Mr. Trevelyan astray, as when he tells his readers how,

"if the authority of Rome was thrown off by the English Church, the friars, being outside the episcopal jurisdiction, would become dissenters, and so would be at once suppressed."

But apart from occasional points like this, Mr. Trevelyan has collected from Langland and Chaucer, as well as from the historical sources, a great many judiciously chosen facts, and has expressed them clearly and forcibly. Yet even in the better parts of the book there is a suggestion of the mediæval amateur. It is a small thing, perhaps, that he speaks of Knighton as a "monk of Leicester," of "monks" of Bolton, and "monks" of the St. Bernard; or that he speaks of Lynn as quarrelling with "the abbot," though the real enemy of that town was its lord, the Bishop of Norwich; or that in his list of bishops of noble birth he leaves out Bishop Despenser. It is of no great matter in itself that he persistently calls the editor of the *Concilia* "Wilkin"; or that he refers to his Froissart in Johnes's English version; or calls the compiler of the *Fasti* "Neve"; or that the useful maps that he has compiled present the Welsh and West Border shires in the shape that they did not assume before the reign of Henry VIII. But in more important matters than these his sense of historical perspective and his historical judgment can hardly be implicitly trusted. He magnifies the continuity of Wycliffite influence in England. He over-emphasizes the corruption of the friars and the misery of the country. He exaggerates the isolation of the fourteenth-century monasteries from the world, while he idealizes Wycliffe after a somewhat antiquated fashion. His strong desire to find historical analogies and suggest historical parallels affords him too many opportunities to indicate such as are false, half false, or ludicrous. A reference to Mr. Stiggins and Mrs. Weller does not help us to understand the fourteenth century. Moreover, his constant preoccupation to find modern ideas and tendencies in his period leads him in the same direction, and his general reflections are too often trite when they are not misleading. Even Mr. Trevelyan's style, fluent and picturesque as it often is, is rather diffuse, and wanting in strength and balance, while it imitates the tricks of the great master whom it is but natural Mr. Trevelyan should be disposed to follow. But though Macaulay was a great writer, weakened reminiscences of his methods are not permissible, even to his great-nephew.

Yet with all these limitations, Mr. Trevelyan has every right to hope that his book is "a serious contribution to history." The very largeness of its scope and aim appeals to our sympathy. It is an encouraging thing to find a young writer in his first work aspiring to write history on the grand scale. Mr. Trevelyan has at least achieved this measure of success—that his book is among the most elaborate monographs on his period that exist. His work on the history of the Peasants' Revolt shows him at his best. With the help of the Chronicle that he has himself discovered, and has already printed in the *Historical Review*, and with the aid of the Assize and Coram Rege Rolls that he and Mr. Powell have unearthed in the Record Office, he has been able to tell the story of the great rising with no inconsiderable freshness and interest. While all

this is good—though all is, perhaps, not quite complete—his account of the insurrection in London is quite the best thing in the book, and is by far the most vivid and complete narrative of that side of the movement that we at present possess. For the details of the revolt in the eastern counties and in Hertfordshire we must still go to Mr. Powell and M. Réville; but Mr. Trevelyan's knowledge of the Stowe MS. Chronicle has enabled him to tell the London story with a precision of detail that was impossible for M. Petit-Dutaillis. Yet even here we wish that Mr. Trevelyan had published the volume of judicial records that he and Mr. Powell have promised us before he gave to the world his full working-up of the story. As it is, his book is another step towards our knowledge of the complete truth about the revolt, and worthy to be put beside the work of MM. Réville and Petit-Dutaillis that we but recently reviewed. It is not, however, the definitive work on the subject which we then looked forward to possessing some day. Before that can be written the unmeaning antithesis between the popular book and the book for scholars must be lost sight of. Such a book should not only be written with complete knowledge, but with as much skill and force as the occasion and the subject demand. M. Réville was a sort of University Extension lecturer in Paris, but he did not limit the field of his researches to meet the convenience of the popular reader. A comparison between his work and that of Mr. Trevelyan—so similar in its motive and origin, so different in some of its methods and results—will illustrate, we think, the characteristic differences between the professorial historiography of the Continent and the more political and literary motives that inspire so many of our own young writers. But though the balance of the comparison will not be altogether on one side, we have still much to learn in the way of technical training before we can approach our work with the same equipment as the writers of France or Germany. In particular, we shall learn that great histories cannot be written in a hurry.

*Through New Guinea and other Cannibal Countries.* By H. Cayley-Webster. With Illustrations and Map. (Fisher Unwin.)

THE main object of the voyage here recorded, which was the collection of natural history specimens and ethnological objects, naturally carried the traveller to very remote regions, though in such places his work was often frustrated by the savagery of the people. His only long excursion into the interior of New Guinea was from the German territory, where he reached with difficulty a point forty-two geographical miles from the coast. Of the condition and prospects of the German colony he tells us very little, only mentioning one or two stories discreditable to the officials. However, they may perhaps be classed along with an accusation he repeats against the missionaries, where he adds, "as to its truth I did not trouble to ascertain"! The missionaries are all obliged to teach German to the children in their schools. This tends to extinguish that fine old classical tongue the "pidgin English." But,



indeed, the British trader, who introduced it in these parts, is himself nearly extinct, driven out of all the German islands, as the author explains, by the differential treatment accorded him there. Mr. Webster, after some pleasant experiences in the Kei and Aru islands, where he was courteously treated by the Dutch authorities, sailed to the opposite coast of New Guinea, and in Ena Bay had a serious fight—if fight it can be called—with the natives. Three of his men, whom he had sent on shore to collect, having imprudently left their rifles in the boat, were set upon and killed; and it was only by a wholesale destruction of the surrounding canoes, and very free shooting with a "quick-firing Krupp gun," that a general attack was warded off, for the yacht was becalmed in the bay. The amount of execution done is not stated or alluded to; and the question will always suggest itself how far such a private expedition is justifiable when, as in the present case (for the character of the district is notorious), there is a strong probability of collision with the natives and loss of life on both sides.

The writer saw a good deal of the islands off the northern coasts of New Guinea, from the Trobriand group in the east to the New Hanover and Admiralty islands in the German sphere, and notices, as others have done, the general superiority of the islanders to the inhabitants of the mainland. Even if he does not record much that is actually new, he brings the ways and appearance of the people familiarly before one by many touches of detail. Thus everybody has heard of the shell money. Describing a great festival, he says:—

"In the centre was erected an enormous screen, about forty feet in height, on which were hung countless coils of dewarra, each coil being worth 25*l.* in English money. This dewarra, which is the native money of New Britain, is comprised of a particular kind of small shell, resembling the cowrie. These are bored and strung together on narrow strips of cane. It is very much sought after by the natives, as with it they purchase their wives, their slaves, pigs, and, in fact, all articles of trade. A fathom of this shell money is worth 2*s.*, and when 250 fathoms are gathered together they are formed into a coil very skilfully laced up with cane or rattan, giving it the appearance of a huge life-buoy."

Thus the capitalist seems to dominate Melanesian society, for all this treasure belonged to the chief.

The islands in the German sphere all belong, we think, to the region where the bow and arrow prevail. In the Sir Charles Hardy group the natives are skilful archers, constantly splitting a thin bamboo stick, two inches in circumference, at forty paces. On most of the islands it was thought unsafe to land, but an active trade was carried on with the natives, who swarmed off in their canoes. A striking exception to the prevailing savagery was the great plantation, with its "palatial residence," established by two ladies of Samoan origin in New Britain. They received the traveller with great hospitality. A host of a different order, an escaped convict from New Caledonia, the terror of his district, entertained him on the island of Kung, off New Hanover. Here

"one morning, whilst passing through the village, I caught sight of a native apparently

very much interested in the palm of the hand of another, and on interrogating him I learned that they have a belief that every man, woman, and child belongs to one or another species of birds, according to the lines of their hands. Those possessing sharp lines belong to the hawks, those with soft ones to pigeons, and so on. This is truly a strange coincidence, that these wild and savage cannibals, who are for ever fighting and seeking whom they may devour, should believe in the old-time palmistry of our forefathers at home, and they believe in it to a far greater extent than we ever did. I asked him to what family of bird I belonged, and he at once told me. Some days afterwards I asked another man who belonged to another village, and he told me the same bird."

It would be interesting to work out what connexion this belief may have, if any, with totemism.

We find German and native names misspelt; words misapplied, as "comprised" for *composed*, "prohibitive" for *prohibited*; and mistakes like "bêche le mer"; while the explorer D'Entrecasteaux has developed into the "Admirals D'Entre, Castreaux," &c. An appendix contains a notice of the natural history collections.

*Letters of Walter Savage Landor, Private and Public.* Edited by Stephen Wheeler. (Duckworth & Co.)

UPON the character and style of Landor little fresh light is thrown by the letters now published. These belong to a period after Landor's separation from his wife, the more interesting portion—the letters to Miss Rose Paynter, afterwards Lady Graves-Sawle—covering the period between 1837 and 1863, the year preceding his death. From them we learn that Landor was capable of a sincere and warm attachment to a young and charming girl, who, by accepting his homage, brightened his declining years. They reveal also the more genial aspects of a nature impulsive, courteous, generous, irritable, and rugged, with which we have long been familiar. In his correspondence with Lady Graves-Sawle, by whose permission (accorded the editor in a letter equally interesting and gracious) the letters are now published, and in his friendship for her, which took the shape of a rather old-world gallantry, Landor was but preserving the memories of an old dream. Miss Rose Paynter was the niece of Rose Aylmer, a daughter of the fourth Lord Aylmer, of whom he saw something during his residence at Swansea, and who died in India in 1800. Upon her death Landor wrote his 'Rose Aylmer,' perhaps the most popular of his poems:—

Ah! what avails the sceptre'd race?  
Ah! what the form divine?  
What every virtue, every grace?  
Rose Aylmer, all were thine.  
Rose Aylmer, whom these wakeful eyes  
May weep, but never see,  
A night of memories and of sighs  
I consecrate to thee.

The tenderness which dictated these lines was in a sense transferred to Miss Rose Paynter, whose mother was Rose Aylmer's half-sister. Nearly to the end of life Landor corresponded with this lady, taking especial care to write to her on her birthday. These letters constitute the *raison d'être* of the volume. To the charm of her inherited name and relationship Lady Graves-Sawle

attributes her receipt of "the many lovely verses—then so carelessly appreciated, and now so deeply valued—with which he honoured a young and ignorant girl." The verses are not as a rule among Landor's best, and many of them have already seen the light in 'Dry Sticks' or elsewhere. A pleasant vein of intimacy, tenderness, and admiration is found in the letters. There are few quotable passages. The following is as good as any:—

"Take my word for it, if we fondle and pamper our griefs, they grow up to an unwieldy size and become unmanageable. Melancholy, which at first was only the ornament of a verse, becomes at last a habit and a necessity. Much of our subsequent life depends on the turn we ourselves give to the expression of our early feelings."

This passage, again, is in a line unfamiliar in Landor:—

"You did right in not killing the grouse. Let men do these things if they will. Perhaps there is no harm in it—perhaps it makes them no crueller than they would be otherwise. But it is hard to take away what we cannot give—and life is a pleasant thing—at least to birds. No doubt the young ones say tender things to one another, and even the old ones do not dream of death."

Nothing very original, characteristic, or individual is there in these or other letters. Among those concerning whom Landor writes to Mrs. or Miss Paynter are Charles Dickens, Monckton Milnes (afterwards Lord Houghton), Count D'Orsay, Lady Bulwer, Lady Blessington, Kinglake, Leighton, Browning, and the Hares.

The public letters are reprinted from the *Examiner*, to which he wrote impetuously when he had anything to say concerning politics. Some of these have been printed in 'The Last Fruit off an Old Tree.' Most of them have now been disintombed, and scarcely repay the process. Mr. Wheeler says dryly concerning some of them: "They illustrate.....in an interesting way Landor's critical methods, and are not without instruction for careless writers." Not a few of them are, indeed, harsh, irascible, indiscreet, and, if the word may be used, venomous. Landor had, however, the courage of his convictions, and signed whatever he wrote, whether it was a denunciation of Brougham or an epistle to the Emperor Nicholas. From the latter we extract the following curiously unhappy statement or prediction:

"Tzar Nicholas! thou, without intending or perceiving it, hast fabricated in the furnace the electric wire that unites inseparably France and England."

*A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford.*  
By Falconer Madan, Sub-Librarian.  
Vol. IV. (Oxford, Clarendon Press.)

If we have delayed somewhat in noticing the last instalment of Mr. Madan's solid and learned 'Catalogue of the Bodleian Manuscripts,' so far as they have not already been catalogued on the ampler scale permitted by the "Quarto Series," it has not been from any want of respect for the author's admirable work, but because the book is just one of those which require to undergo the test of use practically before one can judge their merits and, it may be, their defects fairly. Like the previous volume (for vols. i. and ii. are, for good reasons, de-

ferred), it professes to be nothing more than a "summary catalogue." The object of the curators of the library in ordering its preparation was a definite one—it was to secure that the student should as soon as possible be placed in possession of a work which would tell him what the library contained. The summary catalogue was never intended to do more than this; and it would be wasted labour to point out instances in which Mr. Madan, had he chosen his own method of cataloguing, might have succeeded in making discoveries and identifications which it was impossible for him to make at the rate of progress required by the "summary" scheme. Much might be said in favour of a more elaborate system of cataloguing; but we think the curators of the library were unquestionably right when, at the instance of Mr. Andrew Clark, they decided that the first business of the staff was to make the Bodleian collections accessible, and that the work of exploring and finishing might reasonably be left to a later stage.

Mr. Madan's present catalogue includes all collections of manuscripts (twenty-three in number) acquired in the first half of this century; but those manuscripts which have already been catalogued in the "Quarto Series" are here simply indicated by a reference and a general statement of contents. The volume bears a perhaps unexpected witness to the enterprise of the administrators of the Bodleian at a time which the wise men of to-day are apt to look back upon with something of disdain. The great purchase of the priceless Canonici collection in 1817 (2,047 volumes for 5,444*l.*) was a remarkable event in the history of the library; but the very fact of the importance of the acquisition has deprived Mr. Madan of the opportunity of introducing it to the public, for most of its contents have already been described in full in the "Quarto Series." Nine of the other collections are Oriental; and of the remainder the three largest—the D'Orville manuscripts, purchased in 1804, and the bequests of Richard Gough and Francis Douce, which came to the library in 1809 and 1834 respectively—already possess printed catalogues; but as these catalogues belong to an earlier type than the "Quarto Series," and are not in all cases complete, Mr. Madan has, to the student's great profit, gone over the ground afresh.

For some reason, the advantage of which is more than doubtful, the author has swollen his mass of manuscripts by the inclusion of a large number of printed books which contain manuscript notes. This is specially noticeable in the cases of the D'Orville and Gough collections. In the latter instance Mr. Madan mentions the distinction between volumes cited as "Gough London 239" and "MS. Gough London 14," but he has omitted to state that the same rule applies to the D'Orville books. It seems that the present numeration of such manuscripts and annotated printed books goes on consecutively, so that very likely the arrangement is not one for which Mr. Madan is responsible. But it is contrary to accepted principles of cataloguing, and has the great drawback of destroying the uniformity of the series. For we must remember that Mr. Madan began his work

as a continuation, with numbers following consecutively, of the old folio catalogue of 1697, the numbers in which are accepted as definitive; and that catalogue is before long to be rewritten on the "summary" scale. Now the old catalogue does not (unless, perhaps, accidentally) include annotated printed books, though there are very many such volumes which would on the system now adopted come into the summary catalogue. When, therefore, the manuscripts in the oldest collections come to be recatalogued it will be impossible to do the work on the same plan as the more recent acquisitions. The numerical series cannot now be disturbed, and the annotated printed books will have to be left in their proper place outside the manuscript catalogue. In the present volume we find books registered in which the manuscript element is of very small importance. Thus, in two consecutive numbers in the D'Orville collection (17,343-4), there is a copy of Justin "with collations of three D'Orville MSS.," and one of Pliny's letters with a collation of a Bodleian manuscript. No one working in the Bodleian with the manuscripts there for reference would think of using the collations at second hand. Nor does it appear that the system has been consistently carried out. For example, on p. 221 it is said that "in Nos. 8, 23 in the series of printed books 'Gough Glouc.' will be found some manuscript notes relating to the county," which are not here catalogued. Other instances occur, *e.g.*, on pp. 180, 275. Indeed, it is perfectly obvious that the only sound principle on which to catalogue a library is to observe the distinction between volumes which are written by hand and those which are printed. It is impossible in practice to draw the line between the amount of written additions which may be supposed to make a printed book rank as a manuscript and the amount which does not justify the claim.

Among the manuscripts described in this volume Osborne Wight's musical collection contains little of special interest. The music is almost all of the familiar late seventeenth and eighteenth century type, of which there is plenty accessible elsewhere: motets and cantatas, services and anthems. There are some autograph pieces by Purcell, Greene, and others. The few specimens of older English music are all, we think, to be found in other libraries. A set of Italian and Latin songs, copied in 1631 (Nos. 16,819-24), is worth noting; but Mr. Madan need not have stated that "there is no Sextus part of the songs for five voices." The D'Orville manuscripts deserve greater attention than they have received. They are extremely interesting, not only as containing some famous classical specimens, but also as illustrating the history of Italian humanism, and of classical studies in the Low Countries in the seventeenth and eighteenth centuries. In No. 17,051, we may remark, Mr. Madan finds a difficulty about a Lucan, formerly at St. Gall, which bears the stamp of the library at Berne. He says there was such a Lucan carried off from St. Gall to Zurich in 1712; but in the second Villmergen war Berne and Zurich were allies, and it is quite likely that each took a share of the booty. The only section of the Canonici collection which has hitherto re-

mained quite uncatalogued is the liturgical; but this has not escaped the attention of students such as Mr. W. H. Frere. Of the small but extremely valuable portion of the Meerman collection which was acquired by the Bodleian in 1824 the Latin manuscripts are here catalogued for the first time. Among them is the sixth-century copy of Eusebius's Chronicle, of which Mommsen gave an account in *Hermes* for 1889. The description of the Douce manuscripts represents a notable advance upon the printed catalogue. Of the curiosities to be found in it a specimen may be quoted. In MS. 21,672 is a list of English towns, with their chief produce or characteristic. In this we read "Escole de Oxenford" and "Anguyles de Cantebrugge." Apparently in 1320-30, the date of the manuscript, the University was not the distinguishing feature of Cambridge. The immense value of the liturgical portion of the Douce collection is too well known for it to be necessary to refer to it specially here. Of the other collections described in this volume, those of Miss Harriett Pigott are the only ones which have remained hitherto quite hidden; for, though her bequest reached the Bodleian in 1847, it was not bound and made available to students until 1893-7. It is of a lighter character than most of the contents of the catalogue, but will be found of interest by inquirers into the history of society and politics in the first half of the present century.

We have noted a surprisingly small number of oversights in the book. In a volume of Worcester Cathedral statutes "a composition of 1268" should have been described (p. 276) as the composition of Archbishop Boniface, which regulated (and still regulates) the administration of the diocese *sede vacante*; and on the same page Thomas Abington is better known as Habington. On p. 300 the initials of Dr. C. R. Gregory are wrongly given; and on p. 336 the cipher *Lagbh* should be *Lagbh*. In the corrections, p. xii, the dates 977-83 should be 967-73. We notice a regrettable feature, as it appears to us, in the interpolated corrections and annotations of Mr. Nicholson, who, as Librarian of the Bodleian, has no doubt the right to control the work of his subordinate. But he has quite misconceived the nature of a "summary catalogue," or he could not have inserted such remarks as the following:—

"Is the white C on a butterfly's wing on f. 9 a marking, or a painter's initial? And can anything rational be made out of the inscriptions on plaques figured on f. 24<sup>v</sup> and on drapery figured on ff. 30, 46<sup>v</sup> (left of chair), 59<sup>v</sup>, 73<sup>v</sup>?"—P. 590.

Mr. Nicholson's notes, however, have all the freshness of the work of one who approaches the subject for the first time. For example, when MS. 16,923 is said by Mr. Madan to have been "written in about A.D. 1025," Mr. Nicholson subjoins:—

"On palaeographical grounds I believe the MS. to be some half century later. And S. Odilo, who died January 1st, 1049, is in the Calendar (written by a single hand)."

In the corrections prefixed to the volume, however, Mr. Nicholson has to confess that "part of the name *Odilonis* in the Calendar is over an erasure, so that the name is not evidence that the body of the Calendar is so late";



and he adds his opinion that some of the tables in the MS. were written 1025-45 and 1035-40. What then becomes of the flourish about "palæographical grounds"? Specimens of such amateur notes are far too common, and form a serious blot on Mr. Madan's scholarly text. But we refrain from dwelling further upon the unfortunate error of judgment which permitted their insertion.

*A Boy in the Peninsular War: the Services, Adventures, and Experiences of Robert Blakeney.* Edited by Julian Sturgis. (Murray.)

At the age of fifteen Robert Blakeney joined the 28th Regiment at Cork, and three years later he took part in Lord Cathcart's expedition to Denmark, which ended in the surrender of Copenhagen and the Danish fleet, while in the spring of 1808 the 28th accompanied Sir John Moore on what may be termed a fruitless excursion to Sweden. In the August of the same year the young lieutenant landed in Portugal just too late for Vimiera, but from that time till the end of the war he was almost continuously employed on active service. After a quarter of a century, having taken part in many actions, resulting in severe wounds, he found himself only a captain with no immediate prospect of promotion, and in consequence he retired from the army in disgust, spending the rest of his life in the Ionian Islands, where he held a succession of civil appointments and where he wrote his memoirs.

Young Blakeney tells us much of interest concerning the retreat to Corunna. He corroborates the general impression that the discipline of the army fell to pieces, though some corps formed noble exceptions—notably the Guards, the reserve commanded by General Paget, and the Light Brigade; and there was certainly a measure of excuse for the bad conduct of a large portion of the army. The weather was severe, the marches long, the men—and some of the officers also—were soon without soles to their boots, provisions were scantily and irregularly issued, the Spaniards proved churlish, and unluckily drink was sometimes obtainable in abundance.

Though the author appreciated the merits of British soldiers, he does not shrink from exposing the scandal or the degrading scenes arising from debauchery which presented themselves when the reserve marched into Bembibre on the 1st of January, 1809. Here are his own words:—

"Bembibre exhibited all the appearance of a place lately stormed and pillaged. Every door and window was broken, every lock and fastening forced. Rivers of wine ran through the houses and into the streets, where lay fantastic groups of soldiers (many of them with their firelocks broken), women, children, runaway Spaniards and muleteers, all apparently inanimate, except when here and there a leg or arm was seen to move, while the wine oozing from their lips and nostrils seemed the effect of gunshot wounds. Every floor contained the worshippers of Bacchus in all their different stages of devotion; some lay senseless, others staggered; there were those who prepared the libation by boring holes with their bayonets into the large wine vats, regardless of the quantity which flowed through the cellars and was consequently destroyed. The music was perfectly in cha-

acter: savage roars announcing present hilarity were mingled with groans issuing from fevered lips disgoring the wine of yesterday; obscenity was public sport. But these scenes are too disgusting to be dwelt upon. We were employed the greatest part of the day (January 1st, 1809) in turning or dragging the drunken stragglers out of the houses into the streets and sending as many forward as could be moved. Our occupation next morning was the same; yet little could be effected with men incapable of standing, much less of marching forward."

At length the rearguard were forced by the approach of the French to resume their march. Shortly afterwards, roused by the arrival of the French cavalry, a mob of stragglers rushed terror-stricken out of the town:—

"The road instantly became thronged by them; they reeled, staggered, and screaming threw down their arms. Frantic women held forth their babies, suing for mercy by the cries of defenceless innocence; but all to no purpose. The dragoons of the polite and civilised nation advanced, and cut right and left, regardless of intoxication, age or sex. Drunkards, women and children were indiscriminately hewn down—a dastardly revenge for their defeat at Benevente."

Sir John Moore exerted himself to the utmost, but without avail, to restore discipline, and on the night of the 2nd and 3rd of January the scandalous scenes were repeated. Even the reserve did not escape with an unsmirched reputation. General Paget, however, put down disorder in his own division with a righteously stern hand. The enemy were close at hand, yet he formed up the division in a hollow square facing inwards. A court-martial sat in rear of each regiment, and, as soon as the verdicts were pronounced, the culprits were flogged on the spot in front of their comrades. This lasted several hours. Vedettes kept continually arriving to report the enemy's advance, but the general only replied, "Very well," and the flogging went on. Two men, who had been convicted of ill-treating and robbing a Spaniard, were reserved for a severer punishment, and at length, the minor culprits having been disposed of, ropes were attached to the branch of a tree, the nooses were placed round the necks of the two men, who were hoisted on the shoulders of some of the provost-marshal's men, and only the general's signal was awaited. A cavalry officer at this moment rode up and told General Paget that the piquets were engaged and retiring. The general was silent for a few moments, but was evidently labouring under great excitement:—

"He at length addressed the square by saying: 'My God! is it not lamentable to think that, instead of preparing the troops confided to my command to receive the enemies of their country, I am preparing to hang two robbers? But though that angle of the square should be attacked I shall execute these villains in this angle.' The general again became silent for a moment, and our piquets were heard retiring up the opposite side of the hill and along the road which flanked it on our left. After a moment's pause he addressed the men a second time in these words: 'If I spare the lives of these two men, will you promise to reform?' Not the slightest sound, not even breathing, was heard within the square. The question was repeated: 'If I spare the lives of these men, will you give me your word of honour as soldiers that you will reform?' The same awful

silence continued until some of the officers whispered to the men to say 'Yes,' when that word loudly and rapidly flew through the square. The culprits were then hastily taken away from the fatal tree, by a suspension from which they but a moment before expected to have terminated their existence. The triangles were now ordered to be taken down and carried away. Indeed, the whole affair had all the appearance of stage management, for even as the men gave the cheers customary when condemned criminals are reprieved, our piquets appeared on the summit of the hill above us, intermixed with the enemy's advanced guard. The square was immediately reduced, formed into columns at quarter distance and retired, preceded by the 52nd Regiment, who started forward at double quick time, and, crossing the River Guia, lined its opposite bank."

On the long march of the 4th of January the author saw much evidence of the misery caused by drunkenness. He passed many men lying dead or dying along the road. At one spot,

"seeing a group of soldiers lying in the snow, I immediately went forward to rouse them up and send them on to join their regiments. The group lay close to the roadside. On my coming up, a sad spectacle presented itself. Through exhaustion, depravity, or a mixture of both, three men, a woman and a child all lay dead, forming a kind of circle, their heads inwards. In the centre were still the remains of a pool of rum, made by the breaking of a cask of that spirit. The unfortunate people must have sucked more of the liquor than their constitutions could support. Intoxication was followed by sleep, from which they awoke no more; they were frozen to death."

Numerous other cases of disorder and misconduct are narrated, but we have quoted enough of the sort.

The account of the arrival and stand at Corunna is interesting, and a valuable contribution to the history of the battle. The author is, however, guilty of one slight error. He says that our field pieces were placed on board ship before the action began, and that eight or ten Spanish guns were kept on shore; but in addition to the Spanish guns there were six British guns.

There were many causes for the sufferings on the retreat, but there can be no doubt that lack of discipline was one of the most important. Making every allowance for circumstances, one cannot avoid the conclusion that the regimental officers were largely to blame. The generals also cannot, as a rule, have done their duty, for, notwithstanding the demoralizing influence of almost universal disorder, Generals Paget and Crawford respectively kept the reserve and the Light Brigade to a great extent in hand.

Notwithstanding all that we have read of the strictness of the discipline afterwards enforced in the Peninsula, irregularities, to use a mild term, took place when the Commander-in-Chief and his principal lieutenants were not present. A large number of officers contrived to remain at Belem dépôt under pretence of sickness. Some of these were really ill or recovering from wounds, but a considerable proportion were shameless malingerers; and the author expresses himself with much scorn of the practice. He estimates them at the large figure of upwards of 1,000.

The chapter relating to Lord Hill's masterly surprise of the French at Arroyo Molinos is a valuable contribution to the

history of the Peninsular War. The story is related by one who had specially good opportunities of observing what took place, and is fuller than any other narrative of the incident that we have seen.

Altogether the book is a good book, a vivid presentment of the actualities of war, and it has the advantage of an index.

#### NEW NOVELS.

*The Treasury - Officer's Wooing.* By Cecil Lewis. (Macmillan & Co.)

IN this pleasantly written story, dealing with courtship and matrimony, the characters of three men and two women are more particularly described. It is a story of events which are supposed to have occurred at the opening of the present decade, and while the first fourteen chapters take the reader to outlying stations in Burma, the concluding ten bring him home again to English life with its railways, its telegrams, its bustle, and its charms. The grizzled critic, to whom the joys, the anguish, and the fevers which accompany the tender passion are mere matters of ancient history, must unavoidably regard the sketches of native character, depicted in the first half of the book, as more attractive than the episodes which occur on the more familiar ground at home; but it may, after all, be questioned whether the ordinary reader of fiction, if he has never travelled in Eastern lands, will not find the latter half of the volume more to his taste, because the world in which the actors are there playing their parts is a world in which he himself lives and moves and has his being. However, if we were to select the best passages in the narrative, we should look for them in the tenth chapter, where an account is given of a visit paid by a bloodstained robber (Shwe Myaing) to his native village to obtain rice for his hungering associates in the jungle. Rice he was allowed to procure, but not till the assent of the Buddhist priest, the head of the village monastery, had first been secured. The interview between the robber and the monk at which that assent is secured is cleverly described; and though some readers might hesitate to believe that a Buddhist priest could, consistently with the vows of his order, reconcile it with his conscience to succour people who had committed murder in the past, and were likely to commit it again, yet we are disposed to think that this view of the case is not really tenable. A professed Buddhist would not knowingly take away life in any form—he would not even kill a fly; but he is not in any sense responsible for the acts of other people. These robbers were starving, he helped them to procure food—that would be reckoned among his merits in the life to come; but if Shwe Myaing, having been fed, shortly after slays somebody—as, indeed, he does—the guilt is on Shwe Myaing's own head, he alone will suffer for his wicked deed in his future state. The author writes in a clear, attractive style, and succeeds in maintaining the reader's interest from the first page to the last; but when, in picturing a lady's self-reproach for conduct which at the most represented a momentary fit of temper, he tells us that "she had again and again

wished that death would come and put an end to her agonies," he seems to be using the language of conventional exaggeration, and thereby detracts somewhat from the pathos of the scene. Healthy young ladies at the age, say, of six-and-twenty, might suffer many acute pangs, but it would rarely happen that they really wished for death.

*Rachel.* By Jane Helen Findlater. (Methuen & Co.)

RACHEL is a woman of much force of character, her weakness, if anything, being a certain want of imagination which makes her impatient of theological and kindred proclivities in other people. Yet, with all her cool-headed rationalism, she plunges head over ears in love with a large and gentle mystic, who is hardly sane on the practical side, though possessed by an eloquent spirit of prophecy which leads him far among the sectaries of his day. Michael has gipsy blood in him, too, which lends force to his opinion of his possession of mysterious gifts. His impulses of sympathy and practice of living from hand to mouth combine to drive him into marriage with a young orphan girl whom he sees no other way of helping. To him also comes love too late and overpowering. The tragedy is eventless, but real enough. The character-sketch is strong, and the *dénouement* purposely left vague. The reader is left to hope that Rachel drifts into consoling her dry, but not ungenial lawyer cousin, an excellent antidote to mysticism.

*Brass.* By Nellie K. Blissett. (Hutchinson & Co.)

THE author seems determined to realize in fiction the characters of Bishop Blougram and his "inky" friend Gigadibs, and the result is a by no means uninteresting addition to the fiction of the day. The priest and the writer are subsidiary characters to that of the leading lady in the little drama, whose qualities are sufficiently indicated by the title of the book. She realizes her dreams of social ambition by questionable means, entailing her own demise. Now and then the book is found to contain a tolerable piece of characterization. "That fraudulent old fowl, Public Opinion," is an instance. Some pains appear to have been spent on this literary production, which is at least entitled to rank with the same writer's "The Wisdom of the Simple."

*Helot and Hero.* By E. Livingston Prescott. (Simpkin, Marshall & Co.)

THE helot of this story is an unhappy youth caught young and made to drink in order to show "the beastliness and disgrace of intoxication." One Col. Niven is anxious to give his son an object-lesson of this description; and the reader is expected to interest himself in this horrible state of things through nearly two-thirds of the book. Ultimately there is some campaigning on the north-west frontier of India, and the helot sacrifices his life for the young man in the course of an engagement. We regret to say we can hardly find a pleasant chapter in the book, which is the least interesting contribution we have yet seen from this pen.

*A Fair Fraud.* By Mrs. Lovett Cameron. (Long.)

THE fluency and lightness of touch we generally associate with Mrs. Lovett Cameron's novels are present in this volume; but we cannot say we can rate it as one of her best efforts. The story of Hester's detrimental father and the false part she has herself to play under her mother's guidance are thin materials for a plot, and the characters do not stir much sympathy. Ken Drury is an essentially commonplace young man; his mother, the squire's wife, a very vulgar woman, if one may judge by her speech; Marion Lane and her lawyer very trifling. Perhaps the best character is the farcical Joe Grigson, who takes the villain of the piece for a pheasant, and so contributes to the happiness of the convict's survivors.

*The Pride of the Family.* By Ethel Forster Heddle. (Bowden.)

FAMILY pride in this story is represented by two ladies, one old and the other young, and they both suffer severely for their common failing. The moral is quite obvious, and commends the book to those who would provide wholesome and becoming literature for young people. The writer has an agreeable style, and recounts her story pleasantly, making the best of her materials. The expression *parvenus*, when applied to a lady, requires a different termination from that given on p. 63. The book is amply, but not brilliantly illustrated.

*The Spies of the Wight.* By Headon Hill. (Pearson.)

THE sinking of a yacht full of foreign spies is the chief incident of a sensational story of the day, which may be said to have some popular, but no literary interest. The catastrophe in question is said to be brought about by an artillery officer acting on the instructions of a journalist, and the defeat of the spies by the joint efforts of the two gentlemen forms the purport of the story. It is a short and fairly interesting narrative, written with care and devoid of objectionable features. The epithet "bubbling" as applied to "laughter" is curious. The whole book reads like a bit of "up-to-date" journalism.

#### LOCAL HISTORY.

*The History of Wisbech and Neighbourhood during the last Fifty Years, 1848-1898,* by Mr. F. J. Gardiner (Wisbech, Gardiner & Co.), is a very good specimen of a successful journalist's attempt to write a loyal chronicle of his own native town during the last fifty years. It must be conceded that the book is intensely local, and that a good nine-tenths of it can hardly prove of exciting interest to that other world which knows not the grandeur of the little town in the Fens. But Wisbech has a history, if only we could get at it, which carries the place back to Roman times; as the enormous Roman embankments testify, to say nothing of the coins and other evidences of Roman occupation which the neighbourhood affords. Also there was once a Norman castle, erected by William the Conqueror in 1070 or 1071, and certainly not "in the last year of his reign," as Mr. Peckover in his interesting lecture before "the Shepherds" asserts. The castle seems to have undergone some substantial repairs during the six or seven years that Cardinal Morton was Bishop of

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Ely (1479-86), and from that time till its destruction in 1793 it continued to be used as a temporary residence of the bishops—as a court-house and a gaol, in which from time to time some notable prisoners were incarcerated. Mr. Law's interesting book 'Jesuits and Seculars in the Time of Elizabeth,' supplemented by the two volumes which this writer has ably edited on the same subject for the Camden Society, has of late drawn the attention of historians to Wisbech; but not much additional light on this subject was to be expected from Mr. Gardiner, nor do we find much. He concerns himself with the flourishing institutions of the town, which owe much to the sagacious patronage of successive representatives of the Peckover family. He supplies a large mass of information about the Court of Sewers and River Conservancy, the drainage works, the religious progress among Churchmen and Nonconformists, the volunteer movement, and short notices of certain Wisbech worthies; indeed, there is a great deal of industrious compilation in a book which will, perhaps, be looked upon as very precious five hundred years hence, when distance shall have lent enchantment to the view. As it is, while we turn over the pages—not being Wisbech men—we are oppressed by the sense of a horrible newness which pervades the book, and, moreover, a little irritated by an index which is as poor an apology for that necessary part of a local history as can well be imagined. A real index to this volume, bristling as it does with official names, would fill, say, fifty pages, and double its intrinsic value; Mr. Gardiner's index, printed in very large type, fills just ten.

*Some Norfolk Worthies.* By the late Mrs. Herbert Jones. With Authentic Portraits of Nelson, Elizabeth Fry, Lady Jane Grey, Princess Pocahontas, and Amelia Opie, by C. Fischer. (Jarrold & Sons.)—Mrs. Herbert Jones was a lady of some accomplishments and some taste for literary pursuits. She has been dead, if we mistake not, well-nigh ten years. Four of these essays have already appeared in various ephemeral magazines or journals. Her friends were not wise in republishing them in book form, even though the paper on Elizabeth Fry possesses a certain pathetic interest from the fact that the writer, who was herself a Miss Gurney, must have known Mrs. Fry in her childhood. Nelson's letters to Sir Thomas Troubridge are beautiful specimens of the great hero's tenderest style, and quite deserved to be rescued from their comparative oblivion in the pages of the *Century Magazine*. The essay on Cowper is a flimsy compilation, and the ponderous paper of 120 pages on 'The Worthies of Norwich' is a wearisome attempt to prove that the East Anglian capital during the past three hundred years has had a few quite second-rate artists or literati among its citizens or its inhabitants. Has Norwich ever, since "King Gurguntus, sometime King of England.....laid the foundation of the city" (!), produced more than a single man of genius—the elder Crome? Among the illustrations to the volume we are somewhat startled to find a portrait of Lady Jane Grey. What had the poor little nine days' queen to do with Norfolk or Norwich?

*The History of Church Preen, Co. Salop.* By Arthur Sparrow, F.S.A. Edited by Ernest Arthur Ebbelwhite. (Privately printed.)—Criticism is disarmed at the outset by the fact that the preface to this book, from the pen of the venerable author, is dated the 15th of January, followed by a dedication to his memory, which records his death on the 21st day of the same month. At the same time, as the book will take its place as a work of reference in Shropshire libraries, it is necessary that it should be fully dealt with. No one will fail to acknowledge the labour and careful research represented by the large store of facts and information the author was able to bring together; but the volume cannot be called a happy effort as a his-

tory of a parish. There is an absence of method in the arrangement of the book and a lack of mental perspective in the grouping of the facts that go far to destroy its value. It is, however, with the editor that the most serious fault is to be found. It is difficult to understand how any one who has had even the smallest literary experience can have the rashness to place before the public a book which purports to be a work of reference without taking the trouble to compile an index or even a table of contents. The subject chosen for the monograph is an extremely attractive one. Church Preen Manor House is on the site of a cell formerly attached to Wenlock Abbey, and the Priory Church still stands at the north end of the hall, with which it is structurally connected. We naturally hoped to find some account of the architectural features of the Priory House, a portion of which was standing as recently as 1871; but though there is a good account of the church, there appears to be no notice of the details of the conventual buildings. Another feature for which one naturally looks in a work of this kind—a sketch of the leading families of the parish—is also lacking. Even in a parish which before the dissolution of the monasteries was entirely in the hands of a religious house, and which after that date could apparently boast of only one family of resident gentry, there must have been families of minor gentry and substantial yeomen, a slight sketch of whose history would have added much to the value and interest of the volume. Again, such a subject as field-names is all but ignored; and although a careful statistical analysis of the parish registers is printed, there are no interesting extracts quoted, some examples of which every ancient register possesses. Speaking of field names, we may add that the only allusion made to the subject in the book is unfortunately not a happy one. The author speaks of the field-name "The Butts" as a partial proof of the existence of an ancient castle on a certain site. It is, perhaps, not too much to say there can hardly be a township in Shropshire in which this commonest of field-names does not occur. Antiquaries will be, however, grateful for the full extracts printed from the highly interesting depositions taken on commission from the Exchequer with reference to the Priory of Preen and its relations to the Abbey Church of Wenlock. Appendix A is also of considerable interest, and deserves more notice than is bestowed upon it. This is a copy of a prospectus put out by John Dyckins, Lord of the Manor of Preen, in 1727, in which he appears to attempt the conversion of his estate into a public company, to work some extremely hypothetical iron mines which he seems to have thought existed at Preen. The sanguine promoter promises his subscribers the modest return of 600*l.* for every 1*l.* invested! In conclusion, the interesting, and in some cases artistic, illustrations deserve praise.

*An Ulster Parish: being the History of Donaghcloney (Waringstown).* By E. Dupré Atkinson, LL.B., Rector of Donaghcloney. (Dublin, Hodges, Figgis & Co.)—The history of an obscure parish is, inevitably, of limited interest; but it is the material from which larger histories are built up, and we rejoice to see how many Irish clergy in both communions devote their leisure to the preservation and publication of local archives. Too often such volumes are enlarged by the inclusion of trivial gossip, but the little book before us contains nothing in the nature of "padding," except, perhaps, a letter written from Blois to Samuel Waring in 1699 by Joseph Addison, which nobody will wish away. Addison was then travelling on his Crown pension, and appears to have met Mr. Waring abroad, and to have struck up a friendship with him. "I cant pretend, Sr," he writes,

"to trouble you with any news from this place, where the only advantage I have, besides getting the Tongue, is to see the manners and temper of the French people, which I believe may be better

learn'd here than in Courts and greater Cities where Artifice and disguise are more in fashion. And truly by what I have seen of 'em they are the Happiest Nation in the world. It is not in the power of want or slavery to make them miserable. There is nothing to be met with but mirth and Poverty. Every one Laughs, sings and Starves. They are never troubled with Melancholy or Modesty. A Blush is considered Ill-breeding, and Silence passes for dullness. This makes their conversation generally Agreeable, for if they have any Wit or Sense they are sure to show it. They never mend upon a Second meeting, or are better than they seem to be, but use all the freedom and familiarity at first sight that Abundance of wine or a Long Intimacy can scarce get from an Englishman.

"The Women are Mistresses of this art of showing themselves to an Advantage, and I believe set off the worst faces in Europe with the best Airs. Every one knows how to give herself as charming a look and posture as Sr. Godfrey Kneller could paint her with. Among the men the old ones are the best, and, I believe, more Agreeable than any of other nations. An Auto-Deluvian could not have more life and briskness in him at Three-score and Ten: for that Levity and Fire that makes the young ones scarce conversable, when a little tempered by years, ends in a sprightly and entertaining old Age." Thespelling is, it will be noted, a little odd in places. The letter is as interesting from what it leaves out as from what it says: clearly it is the first that Addison wrote from Blois to Waring; but there is no word of the historical and architectural monuments with which the neighbourhood abounded, a somewhat surprising lack of interest when we remember all that had happened in the châteaux of Blois and Amboise, and that Chambord was a modern edifice, built entirely for the monarch who still occupied the throne. Clearly the minds of 1699 were in no way superior to our own, and then, as now, gossip had a charm that is denied to graver subjects.

#### PUBLICATIONS OF THE S.P.C.K.

*The Chinyanja Exercise Book.* put together by Miss M. E. Woodward, A.C.P., late of the Universities' Mission to Central Africa, is an exceedingly clear and practical little manual, which will be a boon to all missionaries, planters, and Government agents round about Nyasa. The dialect treated of is the Likoma form of the Chinyanja language, differing in some particulars even from that spoken on the mainland opposite the island, and still more from that used at Blantyre, which last, we fancy, has been a good deal influenced by intermixture with Yao. It differs also from the Chinyanja spoken west of the Lake in Southern Angoni-land, whereof Dr. Henry wrote a grammar, and Dr. Laws an 'English-Nyanja Dictionary.' The Likoma dialect approximates, in some degree, to Swahili, either from its position (the various Bantu languages tend to shade off into one another, so that a local dialect of one may be as much like a neighbouring local dialect of another as it is to its own standard form) or from intercourse with coast people. We think both causes may be at work here, the tendency to substitute *ch* for *ts* or *s*, and *j* for *dz* or *z* (*macho*=*maso*, *maji*=*madzi*, &c.), coming under the first heading, and the importation of words like *kisibani*, *chombo*, *mia*, *elfu*, under the second. The most important grammatical peculiarity is the formation of the future. That used at Blantyre and in the Livlezi district (to which Dr. Henry's grammar applies) is formed by inserting the syllable *dza* between the personal prefix and the verb, as *ndi-dza-tenga*=I shall bring. Possibly this *dza* is equivalent to the verb *dza*=come; therefore *ndi-dza-tenga*=I come to bring. This is, perhaps, supported by the Zulu future being formed with the syllable *ya*, while *uku-ya*=to go. The Likoma future is formed by prefixing *si* to the verb in the present tense, and turning the final *a* into *e*. Thus *si-ni-tenge* (*ni=ndi*)=I shall bring. This is confusingly near the negative conjugation, *si ndi* (or *ni*) *tenga*=I do not bring, used at Blantyre and even on the mainland opposite Likoma; especially as (both at Blantyre

and Livlezi) negatives often end in *e* without any readily discoverable reason, unless, as Dr. Henry suggests, the repeated negative *ai* or *iai*\* (=no) has coalesced with the final vowel of the verb. The negative most commonly used at Likoma does not vary for number, tense, or person, and is in some cases a participle (*wo-sa-tenga*), in others a perfect of the third person singular: *wa-* (*ya-*, *cha-*, &c.) *sa-tenga*.

The differences noticeable in the vocabulary are perhaps not always really dialectic. They may sometimes arise from the fact of observers in different districts hearing and recording different words. The language has an extraordinary wealth of synonyms; or perhaps it would be more correct to say that the primitive mind is deficient in the power of generalization, so that, while every species and variety has its own name, generic terms are few. Thus, to take an example, we were never able to discover a word for *beetle*, though every specimen brought us had its own name. We never heard any word used to express the idea of *colour*; the Likoma vocabulary gives *utoto*, but this, strictly speaking, means anything smeared on, and so "paint." (We may remark in passing that only three names of colours are in general use: black, white, and red. Some might argue from this that the Anyanja are colour-blind, which is by no means the case.) Possibly, in some parts, *utoto* has come to mean "colour" from being so used by Europeans; and we are inclined to suspect that the same influence may have sometimes raised a mere specific name to the dignity of a generic term. *Mpaka*, a cat, is given both by Dr. Laws and the Rev. D. C. Scott as the word for "a domestic cat," and seems to be used almost generically at Blantyre, though always distinguished from *vumbwe*. But we are inclined to suspect that it was (like the Zulu *impaka*, which is never used instead of the imported *ikati*) originally applied to one of several kinds of wild cats: *vumbwe*, *simba*,† *mviri*, *njuzi*, &c. *Mbuciyao* (*mbuyao*) is used at Likoma, but not peculiar to that place, as we have often heard it at Ntumbi in the West Shire district; it is probably an onomatopoeic word. Cats are found domesticated in most villages on the Shire, and (we think) on the Lake—less frequently in the West Shire district, where they seemed to many children to be an unknown animal. Probably they were originally introduced, in the one case by the Portuguese, in the other by the coast Arabs. The name *ikati* seems to show that the Zulus have become acquainted with them more recently.

The difficult point of the Chinyanja relative (which, in fact, resembles the snakes of Iceland) has been treated by Miss Woodward in a clear and satisfactory fashion, so as to save translators much trouble. Learners who have been ready to despair over *ka* and *ka da*, and the conditional sentence generally, will be extremely grateful for pp. 30-32. There are a few clerical or printers' errors in the "Key" which should be corrected in a second edition; and we wish that the principle of the reduplication of the prefix in the case of simple adjectives had been a little more clearly brought out on p. 10. The proper prefixes in each case can, of course, be discovered by referring to the table of concord printed with the 'Chinyanja Vocabulary' (S.P.C.K., 1895); but we think it should have been expressly pointed out that the prefix to *-kulu* (e.g.) is not the same as that to *-wiri*, *-latu*, or *bwino*.

Miss Woodward's little book, in the language of the advertisements, supplies a long-felt want. Most people find that they can get on twice as

fast with a language when they have exercises to write. The grammatical sketch prefixed to the Rev. D. C. Scott's valuable 'Cyclopaedic Dictionary of the Mang'anja Language' (apart from its difficult style and the mysticism which obscures it) suffers from the want of exercises; and the excellent collection of sentences included in the little publication known as the 'Mang'anja Unit of Thought' (first-rate for obtaining an insight into native idiom) will not quite serve the same purpose. Dr. Henry's grammar is provided with exercises, and it would be superfluous to speak in praise of it; but, if we may be allowed to say so, it is conceived a little too much on the *à priori* method, and the language stretched, as far as possible, on the framework of the Latin grammar. No one approaching the language from a purely objective point of view would, for instance, have begun his manual by conjugating a verb "to have," which does not exist.

From Chinyanja to Sechuana is a long leap—linguistically as well as geographically. Sechuana belongs to Bleek's second or western sub-branch of the Southern Bantu languages, while Zulu represents the first or eastern. At first sight it presents so different a character that the uninitiated can hardly believe the two languages to be at all akin; the nasalized termination of many words (written *ng* or *ñ*) is peculiar in a group of languages where vowel terminations are the rule. Probably a vowel is elided, as the locative case, which in Zulu ends in *eni* or *ini*, has this termination. It is to be noticed that in spoken Zulu the frequent elisions of vowels sometimes give the effect of consonantal endings; but slow and emphatic speech always shows that the word ought properly to have the vowel. Sechuana looks harsh when written, on account of the frequent double consonants (*tl* probably corresponds with the softer *dhl* in Zulu; *kg* seems without a parallel), but probably the language when written gives a very inadequate idea of what it sounds like, though Canon Widdicombe says it is considered less euphonic than Zulu or Sesuto. (The latter language is by some treated as identical with Sechuana, and would appear to be as much a form of it as Scots is a form of English.) We have just received from the S.P.C.K. a little book entitled *Merapelo le Liletani le Lifela*, described as 'Prayers, Litany, and Hymns in Sechuana.' It is not stated for whose use this book is intended—probably for that of the native Anglican congregations at Thlotse Heights and elsewhere; but we may point out in passing that the title is slightly misleading, as it contains three Litanies, not one of which we are able to recognize as that contained in the Prayer Book, which—to average Church people, at any rate—is the Litany. It is not stated to what tunes the hymns are intended to be sung, but they would appear, from a cursory inspection, to be translations—in the original metres.

From the same Society comes an edition of the Book of Common Prayer in Urdu, in a neat and convenient form, clearly printed in Roman type. This version, which omits nothing but the first three prefaces and the Forms of Prayer at Sea, is published with the sanction of the Archbishop of Canterbury.

#### CLASSICAL PHILOLOGY.

*Euripides and the Attic Orators: a Comparison.* By A. Douglas Thomson. (Macmillan & Co.)—This is a thesis presented by the author for the degree of Litt.D., and, like most things of the sort, backed by an over-heavy array of quoted authorities. These are of very different value, and it is somewhat surprising to find introductions to small editions of single plays of Euripides quoted for facts and conclusions which the writer of such a thesis might surely have stated on his own authority. It seems a pity that so many of our scholars either lack originality, or are perhaps afraid to move by

themselves without some continental authority at their back. The results of the investigation, which displays quotations from the two sources in turn on such subjects as physical theories, religion, public and private life, are, the author admits, disappointing. For many of the passages no parallels are quoted. It does not need a Wilamowitz-Moellendorf to point out the obvious affinities of Euripides with the orators, and several of the correspondences here displayed deal with the veriest commonplace, needing only the comment of Aristotle on Euripides that the poet was the first to use a well-selected vocabulary from the ordinary Attic of the day. He did not, we may note, use, like Aristophanes, a most characteristic word of the oratorical cant of the day, *μνηστικαί*. The view of Greek marriage and love here sketched is not adequate. Was it necessary to record that "passages abound in which Euripides asserts that the Greek is superior to the barbarian," or that both the poet and Lycurgus say that women love their children? One might bring together Mrs. Hawksbee and 'Hymns Ancient and Modern' under the expression of this common sentiment, if it was worth while. One thing certainly was necessary which Mr. Thomson has forgotten, and that is an index. Such materials as these to be of real use should be accessible without search from page to page.

The Cambridge University Press deserve to be warmly congratulated on the get-up and contents of *Cambridge Compositions, Greek and Latin*, edited by Mr. R. D. Hicks and Mr. Archer Hind. The level of scholarship is the highest possible, and no versions of recent years, except 'Sabrinæ Corolla,' which does not touch prose at all, can compare in variety of talent and execution with those of these pages. Mr. Archer Hind, who is the chief contributor with twenty-nine pieces, excels in his Greek hexameters and Platonic prose. Dr. Verrall, clever as ever, turns Scott's prose into Greek verse which is, perhaps, at times a little too ingenious to be easy reading. His Greek prose is, however, admirably lucid. Other chief contributors are Mr. C. W. Moule, Mr. Spratt, and Prof. Butcher. The late Prof. Goodhart shows his brilliance all round. Latin prose is safe in the hands of Profs. Reid and Postgate. Space forbids further mention of many established reputations. Among the younger hands, Mr. W. G. Headlam with versions of Heine in the style of the Greek 'Anthology,' and Mr. G. A. Davies in Latin verse and prose, please us best. Miss Stawell, with a single piece, is the only lady contributor, but shows with Prof. Tucker what Australia can do in the way of scholarship. Mr. Heitland has left what looks like an ablative "ipsi" in his prose (p. 141); probably *ipse* should be read. Schoolmasters should be glad of this volume, as it is mostly fresh, though Mr. Wedd (p. 324) does a piece of which there are two adequate versions in 'Folia Silvulæ.' The usual unsuitable passages from modern hymnology do not figure, and the *tour de force* is absent—that clever throwing about of words which gets the substance of impossible pieces in somehow (or rather anyhow), but hardly imitates Greek lucidity and Latin directness.

*Latin Literature of the Empire.* Selected and edited by Alfred Gudeman. Vol. I. (Harper & Brothers.)—Prof. Gudeman has made an excellent selection from Latin post-Augustan literature, which we are very glad to commend, as something of the sort is highly needed. The pieces from the two Senecas, Petronius, the two Plinys, Tacitus, and people of less note down to Boethius, are judiciously chosen and thoroughly representative. Thus the magnificent close of the 'Agricola,' the 'Cupid and Psyche' of Apuleius, and Pliny's pretty letter to Tacitus on his hunting are all here. Aulus Gellius is the only name we should wish to see added to the selected. To prevent misconceptions, it should be stated that the editing and the brief introductions come to very little indeed. Prof.

\* Among the "Angoni," west of the Shire, *ai* is most commonly heard—elsewhere *iai*; at Likoma so distinctly that it is best written *iyai*.

† *Simba* is in Swahili and Yao a lion; in Chinyanja, a small, spotted bush-cat. In like manner *vumbwe* at Blantyre means what we call a leopard, but at Ntumbi we were assured that it was a smaller species of cat, and that a real leopard was *kambuku*.



Gudeman might have taken more trouble over this part, for his notices of authors and modern monographs are of very little use. A similar volume of verse is promised, in which we shall doubtless see the 'Pervigilium Veneris' and other interesting, if late things.

*L. Iuni Moderati Columellæ Opera quæ exstant.* Recensuit Vilelmus Lundström. Fasciculus Primus Librum de Arboribus qui vocatur continens. (Upsala, Libraria Lundquistiana.)—A new recension of the text of Columella, based on fresh study of the MSS., is urgently needed. It is a pleasure to recognize the devoted labour of which the results appear in the first instalment of a new edition, which we trust may be speedily completed. The editor has toiled assiduously in many libraries, examining and weighing the value of more than twenty codices. The readings of the most important of these are given in the "apparatus criticus." When the work is finished it will be in reality the first critical edition of Columella.

#### OUR LIBRARY TABLE.

SEÑOR ROMERO, one of the most distinguished of Mexican politicians, publishes, through Messrs. G. P. Putnam's Sons, *Mexico and the United States*, which is apparently the first volume of a great work upon his country. Señor Romero was Mexican Minister at Washington during the difficult period 1863-8—that is to say, the Minister of the Emperor Maximilian during the days when war between the two countries was almost certain in connexion with the French occupation. He saw the Republic of Juarez firmly established, and has lived to be Secretary to the Treasury and Postmaster-General to the present great President, Porfirio Díaz, and again to become for a very long period the Minister of the Mexican Republic to the United States. His knowledge is perfect, and no one can be more competent to deal with the subject of which he treats. The art of making a book does not belong to him, and the present volume can only be looked upon as a repository of information which has to be turned to from the index or the table of contents. To read the book is a hopeless task; but to look in it leads one to highly interesting chapters upon such varied questions as the influence of the United States in Central and South America, the future of Catholicism and Protestantism in Mexico, the effect of a silver standard upon foreign trade, and the ethnology and antiquities of the Mexican Indians, who are connected by the author with the Japanese.

FROM Mr. George Allen comes *Depopulation: a Romance of the Unlikely*, by Mr. Henry Wright. This little story, which is too slight to be termed a new novel, describes the extension of the trust monopoly system in the United States, from wheat to all other articles of food, and the seizure of the trusts by the Government, which takes them over for the State.

*A Weaver of Runes*, by Mr. W. Dutton Burrard (Long), is both clever and dull. Its dullness is largely due to the length of the narrative and the fatigue that often attends on narration in the first person. The cleverness of the book is very similar to that which we pointed out in a little volume by the same author, entitled 'Chronicles of an Eminent Fossil.' It is witty, and there are some excellent essays in sketching character. But these advantages might have been combined with greater success had the work been kept within more appropriate limits. The story deals with the affairs of two matchmaking mothers, of their daughters, and of the young ladies' admirers; the scene is laid mainly at a hill station in the north-west of India. The story is told by a middle-aged friend of all parties, who bungles the interests of his friends. He fatigues every one, including his readers.

*The History of the Church Missionary Society, its Environment, its Merit, its Work*, published by the Society, and written by Mr. Eugene Stock, its editorial secretary, is even more comprehensive than the title implies. Starting from the Day of Pentecost, with which, he says, "the history of missions begins," Mr. Stock rapidly reviews, from an Evangelical standpoint, the labours of St. Paul, St. Patrick, St. Augustin, and other missionaries of the early Christian centuries, of the Crusaders, the Jesuits, the Lutherans, and others, and of the Society for the Propagation of the Gospel and kindred English organizations of older origin than the Church Missionary Society. He presents, in fact, a sort of running commentary on, to use his phrase, "the work of the Holy Ghost" through eighteen centuries, short of one year, before the Church Missionary Society took it specially in hand in 1799, and he is much more ample in his account of the Society's "environment" since then. He discusses High Church, Broad Church, Nonconformist, as well as Low Church movements, and he says enough about political events at home and abroad, and about the public and private lives of the men and women dealt with in his narrative, to give roundness, if not completeness, to the story and to emphasize the moral he draws from it. It is not strange, therefore, that in the two solid volumes before us he only gets down to 1872, leaving the sequel to be told in a third volume, which is to be published a few weeks hence, when the Society keeps its centenary. Mr. Stock's diffuseness is more than excusable. It adds much to the interest and, such as it is, the value of his work. Supporters of the other missionary societies may take umbrage at some of his statements concerning them and at some of his omissions, yet more at the perspective in which these other societies are placed in their relation to the Church Missionary Society. But Mr. Stock is evidently anxious to be just, and as an advertisement of his own organization the book is quite within the limits of fair trading. It sets forth in glowing terms the successes, and makes some mention of the failures, of the missionary efforts inaugurated by "the Clapham School" in Wilberforce's day, and controlled through thirty years by Henry Venn, in Africa, India, New Zealand, North America, and elsewhere. Chronological order being followed as far as possible, there is slight inconvenience in tracing the progress of events in each particular mission field. This, however, will be lessened, and the book will be made much more useful as a work of reference, by the copious index promised in the third volume, of which the chapters dealing with "High Hopes and Sore Sorrows" in the Niger and Uganda districts will probably be by no means the least interesting.

THE house of Calmann Lévy issues a volume by the clever lady who writes under the name of Th. Bentzon, entitled *Nouvelle France et Nouvelle-Angleterre*, containing three essays on French Canada and one on New England. The well-known contrast between these two adjoining colonies of the last century is skilfully treated, and the picture of society in French Canada is excellent. The only fault we have to find with the volume as a whole is that its French readers will be somewhat hardened in their belief that French Canada is Canada, an opinion which is even more widely entertained in Paris now than it was a few years ago, on account of the influence of the oratory of Sir Wilfrid Laurier. The author is writing only of French Canada, and not of Upper Canada or of the Dominion generally, still less of the Canadian Far West and Pacific Coast; but the impression is there, and in the last words she discusses the future of Canada, and describes her dreams as to what will be Canada's future when "at last she walks alone." This Canada, for the author, is created by France, remains French, and will be in the future France in

America. All these views are, of course, modified for us by our knowledge of the preponderance in the Dominion of the Scottish and United Empire Loyalist elements, full of wealth and strength, and possessed of the richest portions of the country.

SOME time ago we noticed a pleasant volume of reminiscences by Mr. F. Moscheles styled 'In Bohemia with Du Maurier.' He has now brought out some further recollections, under the title of *Fragments of an Autobiography* (Nisbet & Co.). Mr. Moscheles has seen many cities and countries, and writes in a light and cheerful strain that wins the confidence of the reader. His notices of Rossini, Mazzini, and Browning are especially interesting, and some of his experiences as a portrait painter in the United States are amusing. The frontispiece is formed by a fine portrait of the writer's mother, a lady who is affectionately remembered by all who knew her.

WE are very glad to receive *The English Catalogue of Books for 1898* (Sampson Low & Co.). This year it is more complete than ever, and includes a list of publishers, the length of which will surprise many people. It is, in fact, an indispensable and wonderfully accurate book of reference, such as one seldom can find available at a high price, and is absurdly cheap at five shillings net.

MESSRS. DENT are pressing on the issue of their pretty little edition of Dickens's novels, and *Oliver Twist* has appeared in two volumes. The same active publishers send us an edition in two neat volumes of *Tristram Shandy*, with notes by Mr. Walter Jerrold.

MESSRS. WARD, LOCK & Co. have added to their agreeable reprint of Whyte-Melville's stories a reprint of *Market Harborough and Inside the Bar*.—Messrs. Macmillan have sent a copy of the striking *Address* delivered by Prof. Stuart on his installation as Rector of St. Andrews.

MESSRS. SMITH & ELDER have done well to publish in a sixpenny pamphlet Mr. Sidney Lee's remarks in his 'Life of William Shakespeare' upon the dramatist's handwriting, and the interesting facsimiles accompanying them.

*Poems, including 'In Memoriam,'* is an addition to Messrs. Macmillan's "Sixpenny Series" which should be widely appreciated. It includes Tennyson's 'Juvenilia,' 'The Lady of Shalott,' and other Poems, and 'The English Idylls and other Poems'—in fact, much of what Edward Fitzgerald and other good judges think Tennyson's finest work. A further selection, containing *Maud, The Princess, Enoch Arden, and other Poems*, is now also out at the same price.

WE have on our table *Three Studies in Literature*, by L. E. Gates (Macmillan).—*The Homeric Palace*, by N. M. Isham (Providence, U.S., Preston & Rounds Company).—*Ireland*, by H. S. Constable ('The Liberty Review' Publishing Company).—*Matriculation Directory, January, 1899* (Clive).—*The Story of the Cotton Plant*, by F. Wilkinson (Newnes).—*The Secrets of the Night*, translated by F. E. Hynam (Stock).—*The Elements of Sociology*, by F. H. Giddings (Macmillan).—*Shakespeare: Richard II., Questions and Notes*, by S. Wood (J. Heywood).—*Photographic Mosaics*, edited by E. L. Wilson (Dawbarn & Ward).—*Photo-Micrography*, by E. J. Spitta (Scientific Press).—*Photograms of '98* (Dawbarn & Ward).—*Knowledge*, Vol. XXI. ('Knowledge' Office).—*The Geographical Journal*, Vol. XII. (Stanford).—*The Case for Sunday Closing* (Ideal Publishing Union).—*The Fairy Minstrel of Glenmalur*, by E. Leamy (Dublin, Duffy).—*Ben of Friar Alley*, by S. L. Hands (Jarrold).—*The Lost Provinces*, by L. Tracy (Pearson).—*The Triumph of Failure*, by the Rev. P. A. Sheehan (Burns & Oates).—*A Brace of Yarns*, by W. B. Jones (Digby & Long).—*Life and Letters of Caroline Martyn*, by Lena Wallis (Glasgow, 'Labour Leader' Publishing Department).—*Words for the Wind*, by

W. H. Phelps (George Allen).—*The Angels of God*, by the Rev. J. B. Johnson (Skeffington).—*Has the Reformation Reformed Anything?* by the Rev. F. Malachy (Washbourne).—*Second Book of London Visions*, by L. Binyon (Elkin Mathews).—and *Golden Sunbeams*, Vol. for 1898 (S.P.C.K.). Among New Editions we have *The Life and Correspondence of the Rev. James Clowes, M.A.*, by T. Compton (Speirs).—*Which Bible to Read, Revised or Authorized?* by F. Ballard (Allenson).—*A Digest of the Death Duties*, by A. W. Norman (Clowes).—and *A Treatise on the Law relating to Debentures and Debenture Stock*, by P. F. Simonson (E. Wilson).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Carter's (T. T.) *The Spirit of Watchfulness*, and other Sermons, cr. 8vo. 5/  
Hammond's (J.) *The Church and her Accusers at the Present Crisis*, cr. 8vo. 2/  
Mesa's (A.) *The Devotion of the Three Hours' Agony on Good Friday*, translated by Father H. Thurston, 1/6 net.

## Fine Art.

Cyclopedia of Home Arts, edited by Montague Marks, imp. 8vo. 7/6 net.

## Bibliography.

English Catalogue of Books for 1894, royal 8vo. 5/ net.

## History and Biography.

How's (W. W.) *Hannibal and the Great War between Rome and Carthage*, cr. 8vo. 2/  
Moscheles's (F.) *Fragments of an Autobiography*, 8vo. 10/6

## General Literature.

Cartwright's (F. L.) *The Mystic Rose from the Garden of the King*, royal 8vo. 2/1 net.  
City of London Directory for 1899, imperial 8vo. 12/6  
Gautier's (T.) *Mademoiselle de Maupin*, cr. 8vo. 3/6  
Gray's (A.) *Forbidden Banna*, cr. 8vo. 6/  
Hill's (H.) *The Spies of the Night*, cr. 8vo. 3/6  
Le Breton's (J.) *Unholy Matrimony*, cr. 8vo. 6/  
Moore's (T.) *The Epicurean*, 8vo. 3/6  
Parrington-Poole's (J.) *The Devil's Grannie*, cr. 8vo. 3/6  
Reader's (Emily E.) *Priestess and Queen*, cr. 8vo. 6/  
Smedley's (F. E.) *Frank Fairleigh*, roy. 8vo. 10/6 net.  
Thornhill's (G. H.) *The Golden Sceptre*, cr. 8vo. 6/  
White's (H. M.) *Convicted of Heroism*, cr. 8vo. 2/6

## FOREIGN.

## Theology.

Faulhaber (M.) *Die Propheten-Catenen nach römischen Handschriften*, 6m.  
Hummelauer (F. v.) *Das vormossaische Priesterthum in Israel*, 3m.

## Fine Art and Archaeology.

Hasak *Geschichte der deutschen Bildhauerkunst im XIII. Jahrh.*, 120m.  
Sauer (B.) *Das sogenannte Thesen u. sein plastischer Schmuck*, 30m.

## Poetry.

Mallarmé (S.) *Poésies*, 6fr.

## Drama.

Gourel (J. de) *Comédies pour Théâtre ou Salon*, 3fr. 50.  
Hervant (A.) *La Philippine*, 2fr.  
Silvestre (A.) *et Morand (E.) : Mésalliance*, 1fr.  
Vaucaire (M.) *La Petite Famille*, 1fr. 50.

## Political Economy.

Marx (K.) *Critique de l'Economie Politique*, 3fr. 50.  
Say (L.) *Les Finances de la France sous la Troisième République*, Vol. 2, 7fr. 50.

## History and Biography.

Blât (Baron de) *Christine de Suède et le Cardinal Azzolino, Lettres inédites*, 8fr.  
Narbon (J. de) *Léon XIII. Intime*, 3fr. 50.  
Rousset (Lieut.-Col.) *Le de Corps de l'Armée de Metz*, 7fr. 50.  
Tumbült (G.) *Die Wiedertäufer*, 3m.

## Science.

Fourrey (E.) *Récitations Arithmétiques*, 3fr. 50.

## General Literature.

Bourrelline (S.) *Lettres à Mignon*, 5fr. 50.  
D'Armor *Les Sous-marins et la Guerre contre l'Angleterre*, 1fr.  
Depardieu (F.) *Anna*, 3fr. 50.  
Luguet (M.) *Sabre à la Main*, 3fr.  
Maisonnewe (H.) *Louise*, 3fr. 50.  
Ollé-Laprune (L.) *Théodore Jouffroy*, 3fr. 50.  
Pradel (G.) *La Cage de Cuir*, 3fr.

## DR. G. W. LEITNER.

DR. G. W. LEITNER died at Bonn last week, in his sixty-ninth year. An Hungarian by birth, he spent a considerable part of his early life at Constantinople, where his great linguistic capacity enabled him very early to attain colloquial familiarity with Turkish, Arabic, and modern Greek, and procured for him the post of interpreter to the British Commissariat during the Crimean War. After the war was over he became a Lecturer on Oriental Languages at King's College, London, and sub-

sequently entered the educational branch of the service of the Government of India. He was made Principal of the Lahore College and Registrar of the Punjab University, in which, at his instigation, the principle was followed of teaching the natives through the use of their own languages and literature instead of through the medium of English, according to the plan which Macaulay, in an evil hour, persuaded the East India Company to adopt. Large sums were subscribed by the native princes in support of Dr. Leitner's programme, and the University received a charter of incorporation; but its affairs were not sufficient to engross the whole of his activity. He made an expedition into Dardistan in 1866, and compiled a monograph on 'The Races and Languages of Dardistan.' By excavation he discovered a number of Greco-Buddhist sculptures, which he afterwards exhibited in London, and which showed the influence of Greek art in the regions he explored. Unfortunately, Dr. Leitner, as a writer, had a fondness for sensation which militated against the reception by scholars of the results of his explorations, and detracted from the proper estimation his work deserved.

After he had retired from the Indian service Dr. Leitner established at Woking an Anglo-Indian Institute for the reception of native students from India, built a mosque for his Mohammedan inmates, and displayed immense activity, although his success was hardly commensurate with his exertions. When the proceedings at the meeting of the Oriental Congress at Stockholm roused considerable disgust in France and England, Dr. Leitner joined the *Fronde*; but unfortunately his eager temperament militated against his working with others, and he finally held a congress of his own in London, in which he was almost the sole active participator, and which was sparsely attended. Another meeting took place subsequently in Lisbon; but after that Dr. Leitner recognized that one man could not organize, hold, and attend a congress. Of late years he had found his chief field of activity in the editing of the *Asiatic Quarterly Review*.

## THE PETRIE PAPYRI.

It will interest, I hope, many of your readers to receive some news regarding the remainder of this now famous collection of Ptolemaic records, of which the greater and the most important documents were deciphered and published in the 'Cunningham Memoirs,' viii. and ix., of the Royal Irish Academy. The collection being divided between the British Museum, the Bodleian Library, and Trinity College, Dublin, the remaining pieces are now scattered, and it required no small labour to sift and arrange them afresh. This has been done by my colleague Mr. Gilbert Smyly, who has devoted himself to Greek palaeography with great success, and we are undertaking together a publication of the remaining documents, which, by the liberality of the Royal Irish Academy, will appear in another 'Cunningham Memoir,' with some plates. But as the reading of the documents already published has been considerably furthered by various eminent foreign critics as well as (most of all) by his acuteness and patience, and as he has in some instances added to imperfect texts fragments which had escaped my notice, we shall take the opportunity to reprint such fragments as are thus enlarged and explained, as well as a conspectus of the many good suggestions made by other competent critics. Thus I hope that the new volume will complete satisfactorily the publication of this priceless collection, of unique value in giving us the palaeography of the third century before Christ in Egypt. In every new work on the subject it is likely, for a long time to come, to afford the materials for the first and far the most interesting chapter.

The new memoir will also contain Mr. Smyly's researches on the distinct calendars (Macedonian and Egyptian) used in Ptolemaic Egypt down to their equalization somewhere about 220 B.C. The law of their variations which he proposes accounts for the earlier double dates so perfectly, that if we find a new instance giving the mere days of the two months, he can supply the year and the reigning king. In the later portion of the period (from Epiphanes onward) this law ceases to produce a perfect correspondence, so that he suspects some partial reform in a system highly impractical and troublesome.

Hitherto no republication of the Petrie texts has been attempted, except by M. Revillout, who in his recent '*Mélanges*' (which are, indeed, *mélanges* of truth and falsehood) has reprinted a good many of them as *mal publiés*, with corrections and speculations of his own. He has in many cases made real improvements, as might be expected from an able scholar rehandling an *editio princeps* on a very new subject. But, on the other hand, he has introduced such remarkable blunders of his own that his edition can hardly be regarded as any improvement upon mine, especially as my conclusions were tentative, and stated to be such, whereas his, especially when most clearly wrong, are dogmatic, and likely to mislead the unwary. It will be, therefore, necessary to add some controversial matter to the memoir in order to further the sober and scientific study of these interesting glimpses into the every-day official life of the early Greek settlers in the Fayyum.

J. P. MAHAFFY.

## THE RESIDENCES OF THOMAS PAINE IN PARIS.

Paris, March, 1899.

THE identification of last-century houses in Paris is difficult, mainly because of the adoption of even-and-odd street sides in 1805. What the house numbers of 1805 turned to in 1806 is discoverable only by tracking the names of occupants in the old 'Annuaire du Commerce.' The subsequent changes of house numbers caused by the multiplication of houses, cutting of new streets, &c., can be ascertained only by an amount of investigation not often repaid by useful results. It has, however, been a sort of historic diversion for Mr. Alger and myself to hunt down the often evasive houses or sites connected with the tempest-tossed career of Thomas Paine in Paris, and occasionally we have come upon facts of considerable historical and literary interest.

Paine was not much interested in cities, and when he came to Paris in 1781 to obtain money for the American Revolution he was inside but two houses during about two months' stay. One of these was the hotel in which the commissioner, Col. John Laurens, lodged; the other Franklin's house, where he was a guest. This was the portion of De Chaumont's Hôtel de Valentino which he set apart gratuitously for Franklin (1777-85), now marked by a tablet in Rue Raynouard, Passy. When Paine next visited Paris (1787) he seems to have been for a time the guest of "Our Lady of Auteuil," as Franklin entitled Madame Helvetius. In 1790, on returning from England, he appears to have been entertained by the Lafayettes in their Hôtel de Noailles at Versailles. On January 12th Lafayette writes to Washington: "Common Sense is writing for you a brochure, where you will see a part of my adventures." There is no such brochure among Washington's papers, and it was no doubt utilized in part i. of 'Rights of Man.' In 1791, having given 1,000*l.* (first payment for 'Rights of Man') to the Constitutional Society of London, Paine was reduced to the "wretched apartments" in which Gouverneur Morris found him in Paris. In September, 1792, coming to take his seat in the Convention, he stopped at White's Hotel, but in December was for some time a guest of General



and Madame (Charlotte Comyn) Duchâtelet at Auteuil.

His address in the list of Conventionnels is "Hôtel Philadelphie, No. 7, Passage des Petits Pères." This was another name for White's. I am indebted to Dr. Robinet for an identification of the hotel with the present No. 1, Rue des Petits Pères, though, owing to some doubts arising from the indication in the *annuaire* of a "court" (that now behind the building being divided up), it was only after much investigation that I became convinced that this identification is correct. The large building is now occupied by persons engaged in various kinds of business. It was here that Paine wrote his three addresses read in the Convention during the debates concerning Louis XVI., which ended in his execution. Here he roomed with Lord Edward Fitzgerald; and here, in the beginning of 1793, he wrote his attack on French atheism, which he rewrote for English readers at the close of that year ('Age of Reason,' part i.). The pamphlet was originally meant only for France. It was translated by F. Lanthenas, and Paine says the atheists threatened his life. It was one of the things charged by Robespierre against Desmoulins and Hebert that they made belief in a deity the ground of accusation against "a person." But, on the other hand, when Lanthenas sent a first copy to Couthon, it offended this *alter ego* of Robespierre, and the book seems to have been at once suppressed. No copy has been discovered. It is entered by Quérard as "L'Age de la Raison, 1793," and was probably not very different from 'Le Siècle de la Raison' put forth by Lanthenas in 1794. The objection of Couthon may be inferred from a sentence in Robespierre's famous address on the Supreme Being, which, on Couthon's demand, was placarded throughout France:—

"On ne doit jamais attaquer un culte établi qu'avec prudence et avec une certaine délicatesse, de peur qu'un changement subit et violent ne paraisse une atteinte portée à la morale et une dispense de la probité même."

Paine, though trenchant with the pen, was not prepared to participate in the work of the knife, and early in April disappeared from the Convention. He found a retreat in an old mansion in the Faubourg St. Denis, about two miles away, said by Rickman (who was there for a time) to have been a hotel of Madame de Pompadour. It was a fine large mansion with a courtyard in front, closed from the street by a gateway, and an acre of garden behind. Here some of Paine's English and American friends found refuge with him while the plague of blood was passing through Paris—Mr. and Mrs. Christie, Mr. Shapworth, M. Laborde (a scientific friend of Paine), Capt. Imlay, Rickman, Choppin, Johnson—and with their symposia the Condorcets, Brissots, Mary Wollstonecraft, and Madame Roland occasionally mingled. In that house was written 'The Age of Reason' (part i.) as known in English. It was finished late in the afternoon of December 28th, 1793, and Paine passed the evening with American friends at "Hôtel Philadelphie," where he also slept, and where he was arrested at 4 A.M. next morning.

The number of this house was then No. 63. After prolonged explorations, both of the region and the *annuaires*, the interesting fact appeared that the mansion became, soon after Paine's imprisonment, a school. It was kept by an ex-priest, Joseph Honoré Valant, who advertised that each boy was allotted a little garden of his own. But Valant also was presently arrested, probably because he had been a priest, for he sent to Fouquier Tinville from prison a newspaper clipping giving an account of his marriage. Just when Valant was released I do not know, but he was young (born 1763), and lived to write a number of clever little books. He was an ardent antagonist of the death penalty, as was Paine, of whom Valant

seems to know nothing. Along with essays on his favourite subject (1812) he published a poem, in which I remark a good retort, by anticipation, to Alphonse Karr's much used "Supprimons la peine de mort, mais que messieurs les assassins commencent." Valant wrote: "Punissez l'assassin sans le prendre pour guide."

The house No. 63 has become in the course of a century Nos. 144-6, Faubourg St. Denis, and the site is now occupied by the great bureau of the railway d'Est. By the entrance at No. 148 there is reached an old court, on the southern side of which is a very ancient house, a gable end of which abuts on the railway company's wall. This may have been connected with the old Paine mansion. The large garden where Paine and his disciples fed the little animals in their hutches, and played "Scotch hops" and other puerile games when they were not framing the constitution of the federation of the world, is now covered with the trains that are interweaving nations in a way the little company of visionaries would have rejoiced to foresee. But I observed beside the large building a fringe of grass and box which it pleases me to consider a relic of the old garden which for a time contained the only real republic in France.

Paine's next residence was the Luxembourg prison. There he remained over ten months. He wrote there two essays, one on 'Aristocracy,' another on 'The Character of Robespierre'—both lost with his autobiography in the fire that consumed the house of the American General Bonneville at St. Louis. There also he wrote his vigorous 'Memorial to Monroe,' of which only a part was ever published until the recent discovery of the MS. in the collection of the late Alfred Morrison. (With it was found a French version by Villenave, printed, but never published.)

James Monroe, American Minister (afterwards President), claimed Paine as an American citizen, and on November 6th, 1794, took him, half dead, to his own abode, then the Maison des Étrangers, Rue de la Loi. This is now 101, Rue de Richelieu, printing office of *Le Temps* and publishing office of the *Gironde*. It is the same building as in Paine's time, and several rooms retain traces of their former decorations. Here he wrote his essay on 'Forgetfulness' (for Lady Smythe), his 'Dissertation on First Principles of Government,' and his address on 'The Constitution of 1795,' read July 7th in the Convention, which had recalled him on December 8th, 1794. But also he here wrote the reproachful letter to George Washington, which at the time was applauded by many in America, but after Washington's death was denounced more perhaps than 'The Age of Reason.' Among the papers of Pickering, Washington's Secretary of State at that time, is a memorandum concerning the President, in which he says, "Thus immensely popular, no man was willing to publish, under his hand, even the simple truth. The only exception that I recollect was the infamous Tom Paine."

In this same house (101, Rue de Richelieu) was written part ii. of 'The Age of Reason.' This was the part that led on Paine's heretical reign of terror. No heretical book ever written has had so vast a circulation as this; and, indeed, few works in our language have passed through so many editions. A new illustrated edition, just issued by the "Truth Seeker Company," New York, states that it was needed because their old plates were worn out.

The Monroes, early in 1796, removed to "The Pavilion," Rue Clichy, where Paine continued with them, having become an important, though unofficial *attaché* of the Legation. "The Pavilion" was afterwards turned into the famous Tivoli Gardens. The site is in part built over and in part occupied by the Rues de Bruxelles and Ventimille.

After the Monroes had returned to America Paine was taken into the homes of old friends, where he made brief visits; but in the latter

part of 1797, when he visited the Bonneville, an arrangement was made for his permanent residence with them. In their house he continued until he left for America, September, 1802. The house was also Nicolas Bonneville's printing and publishing office, 4, Rue Théâtre Français (now Rue de l'Odéon). The site is now occupied by the Société Générale, 2, Carrefour de l'Odéon. Bonneville's building bore the sign "Cercle Social"; the present financial establishment has for a subordinate sign "Siège Social 54." Here, while helping Nicolas Bonneville to edit the *Bien-Informé*, Paine wrote several pamphlets (which Bonneville translated)—'Agrarian Justice,' 'Letter to Camille Jourdan on Worship and Church Bells,' 'The 18 Fructidor,' 'Maritime Compact.' Here Napoleon flattered Paine, telling him he ought to have a statue of gold; and here he received from Napoleon the message (by Fouché) that the police had their eye on him, and at the first complaint he would be sent home to America—whither, indeed, Paine would have gone years before but for the British cruisers. Napoleon may have found out that on the night of 18 Fructidor, Bonneville and Paine had given asylum to the literary Royalist Barruel-Beauvert (who read proofs for their *Bien-Informé*, one of them declaring that the Royalists engaged in that affair deserved severest punishment!).

Paine's 'Age of Reason' (English, part i.) was printed by 'Barrois, senior, Bookseller, Quai des Augustins, No. 19.' But this 'senior' and the address appear only on the unique copy of which I gave some account in the *Athenæum*, August 27th, 1898. The imprint in all known Paris editions is simply "Paris: printed by Barrois." That part of the Quai des Augustins has now become Quai Voltaire, and the Barrois building is No. 5, "Librairie Georges Roustan." The Barrois business was purchased by M. Baudry; on his death (1852) it was removed to 45, Rue Jacob, where it is still carried on by his grandson, M. Gustave Meslin. The continuance of the same kind of business is indicated on the sign: "Librairie Européenne et Internationale. Baudry."

Though part ii. was first printed in Paris, no English edition has on it the imprint of any French house. Paine wrote to a friend in America:—

"The printer (an Englishman) whom I employed here to print the second part of the 'Age of Reason' made a manuscript copy of the work while he was printing it, which he sent to London and sold."

The stolen edition was that of Symonds, which was never prosecuted. It contains some bad errors. Paine's own edition was that of Eaton, which was cheap, and was suppressed by prosecution.

The French translation of part ii. (Lanthenas) was printed and published by "La Citoyenne Gorsas, Imprimeur - Libraire, Rue Neuve des Petits Champs 741." This is now the old French Hôtel Colbert, No. 25, Rue des Petits Champs (corner of Rue de Richelieu), close to the Bibliothèque Nationale. No doubt both Paine and Lanthenas were glad to give some work to the widow of the guillotined editor and publisher.

MONCURE D. CONWAY.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 24th, 25th, and 26th ult. a portion of the library of a gentleman which included the following: Villon Society's Arabian Nights, 16l. Alice's Adventures in Wonderland, and Through the Looking-Glass, first editions, 9l. Reid's Catalogue of Cruikshank's Works, 15l. 10s. Westmacott's English Spy, 2 vols., 1825-6, 17l. 10s. H. K. Browne, by D. C. Thomson, with 23 original drawings, 1884, 12l. Collection of 82 Broadside Ballads, seventeenth century, 41l. Blake's Book of Job, 1826, 9l. 10s. Cromwelliana, illustrated with 432 portraits and plates, 1810, 31l. Shelley's Works, Kelmescott

Press, 20l. 5s. Chaucer's Works, Kelmscott Press, 57l. Engravings and Woodcuts by Old Masters, 8 parts, Quaritch, 1889-97, 19l. Sir E. Landseer's Works, 2 vols., Graves, 11l. 5s. Percy Society's Publications, 30 vols., 8l. 5s. Raymond's Memoirs of Elliston, extra illustrated, 1846, 10l. Combe's English Dance of Death, 1815-16, 9l. 15s. Racinet, Costume Historique, 1888, 12l. 5s. Ackermann's Microcosm of London, 1808, 10l. 15s. Spenser's Faerie Queene by Wise, 19 parts, 1894-6, 12l. Thackeray's Works, édition de luxe, 10l. 5s. George Whitney's Choice of Emblems, 1586, original MS., with the drawings, 32l. Musée Français et Musée Royal, 10l. 10s. Nolhac, Marie Antoinette, 1890, finely bound, 15l. Boydell's Shakespeare Gallery, 2 vols., morocco, 15l.

Messrs. William Bush & Sons, of Sheffield, sold last week a library containing some valuable first editions and other rarities. Some of the chief prices realized were as follows: Books illustrated by Cruikshank: Barker's Greenwich Hospital, 3l.; Batchelor's Own Book, 3l. 15s.; Brough's Life of Falstaff, 4l. 15s.; Thackeray's Essay on Cruikshank, bound by Zaehnsdorf, 5l. Dickens's Pickwick Papers, 1837, with extra plates and etchings, bound by Riviere, 3l.; another, 3l. 5s.; David Copperfield, first edition, parts, 2l. Keats, the Lamia volume, first edition, 3l. 15s. Kelmscott Press publications: The Story of the Glittering Plain, 23l. 10s.; Poems by the Way, 10l. 10s.; another copy, on vellum, 50l.; Blunt's Love Lyrics and Sonnets of Proteus, 7l. 10s.; Caxton's Golden Legend, 7l. 15s.; Biblia Innocentium, 10l. 10s.; Shakespeare's Poems, 8l. 8s.; Tennyson's Maud, bound by Cobden-Sanderson, 12l.; Sidonia the Sorceress, 9l. 5s.; Rossetti's Ballads and Narrative Poems and Sonnets and Lyrical Poems, together, 18l.; Swinburne's Atalanta in Calydon, 9l. 15s.; another copy, 9l. 10s.; Tale of Emperor Constantine, vellum, 10l.; The Wood beyond the World, vellum, 26l.; Shelley's Poems, 3 vols., vellum, 17l. 10s.; Romance of Syr Percyvelle, vellum, 15l.; Herrick's Poems, vellum, 11l.; another, 26l.; Chaucer's Works, 45l.; The Earthly Paradise, 17l. 15s.; and Sigurd the Volsung, &c., 13l. 13s. A Ruskin MS. on Fiction and Morals, written in 1836, fetched 22l. There were also sold Skelton's Mary Stuart, édition de luxe, 12l., and Creighton's Elizabeth, same, 11l. Some sporting books fetched good prices, among which may be mentioned Alken, Apperley's Life of a Sportsman, 17l. 10s.; Jorrocks's Jaunts, 16l.; and Handley Cross, two copies, each 4l. 5s.

#### A MEMORIAL TO AMIEL.

Castel Gandolfo, Rome, March 25, 1899.

I SHOULD be glad to make known to those of your readers whom the fact may interest, that it is proposed to erect a statue of Henri Frédéric Amiel, the author of the 'Journal Intime,' in one of the public squares of Geneva. The editor of *La Suisse Universitaire* (Chemin Malombré 14, Genève) writes to me to inform me of the project, and to ask if I can do anything to help it in England or America. There are certainly many readers on both sides of the Atlantic who owe much to the 'Journal Intime'—to its sad courage, its delicacy of thought and feeling. The book has had a very wide diffusion both in the original French and in the English version, and must have found its way to the sympathy of many differing minds, so that it ought not to be difficult for the Swiss promoters of the Amiel statue to obtain substantial help from the English and American publics. I should be glad if these few words of mine might be of any assistance to their scheme. Subscriptions should be sent to Prof. F. F. Roget, Président de la Commission Amiel, the University, Geneva, Switzerland.

MARY A. WARD.

#### BENVENUTO DA IMOLA AND THE 'DE CONSILIIIS' OF CICERO.

Dorsey Wood, Burnham, Bucks.

IN his comment on 'Purgatorio' (ii. 111-119) Benvenuto da Imola quotes a story (vol. iii. p. 76) of how Pythagoras dissuaded a drunken youth of Taurominium from setting fire to a house in which his mistress was shut up with another man. He gives as his authority the 'De Consiliis' of Cicero: "Sicut scribit Tullius in suo libro de consiliis." Cicero is known to have written a work under the title of 'De meis Consiliis' or 'Meorum Consiliorum Expositio,' of which only a few sentences have been preserved.

If Benvenuto were really quoting direct from the 'De Consiliis,' we should have here a proof that that work of Cicero, or at any rate some portion of it, was still in existence towards the end of the fourteenth century (the 'Commentary' was finally completed about the year 1380, possibly a year or two later). Unfortunately, however, Benvenuto not infrequently quotes his authorities at second hand, without any indication of the actual source of his information. For example, in this same volume of his 'Commentary' (p. 522) he gives an extract from the 'De Vita et Moribus Virorum Illustrium,' a lost work of Julius Hyginus, which has every appearance of being a first-hand quotation. But I find that in this case both quotation and reference are conveyed direct from the 'Policraticus' (v. 7) of John of Salisbury, who, in his turn, borrowed them, equally without acknowledgment, from Aulus Gellius (i. 11). It would not be safe, therefore, without some independent evidence, to assume that the 'De Consiliis' was extant in Benvenuto's day.

Possibly the story comes from a different source altogether, and was attributed to Cicero by a slip of memory. I have not, so far, however, succeeded in tracing it among the authors habitually quoted by Benvenuto.

PAGET TOYNBEE.

#### TWO NOTES ON JOHN MARSTON'S SATIRES.

IN the first 'Satyre' following 'Pigmalion's Image,' Marston has certain lines addressed to "browne Ruscus." Critics have generally been on the look out for references to Ben Jonson in Marston's satires, and attempts have been made to show that Marston is aiming at Jonson under the names of Torquatus (probably Jonson), Tubrio (possibly Jonson), and "browne Ruscus" (certainly not Jonson).

The lines about Ruscus are:—

Tell me, browne Ruscus, hast thou Gyges ring,  
That thou presum'st as if thou wert unseene?  
If not, why in thy wit half caprell?  
Lest thou a superscribed letter fall?  
And from thyself unto thyselfe doth send,  
And in the same, thyselfe thyselfe commend?

I feel confident that this alludes to Sir John Davies. Note the words "thy wits half caprell," and the superscribed letter which Ruscus from himself unto himself doth send. In the letter to Richard Martin, prefixed to Davies's 'Orchestra,' Sir John says:—

To whom shall I this dauncing poem send,  
This suddaine, rash, half-caprell of my wit?  
To you, first mover and sole cause of it,  
Mine owne-selves better halfe, my dearest friend.

"Mine own self's better half," to whom Davies writes, explains the letter from himself unto himself that Marston sneers at. With this clue—which is further confirmed by comparing the first couplet of Marston's Sat. I., "Changing my hew like a Camelson," with the dedicatory "Here my Camelson muse herself doth change" of the 'Gulling Sonnets'—it becomes possible to hazard a guess as to who Curio (pp. 217, 259, 269, 274, and 301, vol. iii., ed. Halliwell) may be. I need not go into this point, however; my object is to dispose of the notion that Ruscus is Ben Jonson.

My second note concerns Jonson also. Drummond of Hawthornden has set this particular problem for us to worry over. Re-

porting Jonson's conversations with him, he says he (Ben Jonson) "had many quarrels with Marston, beat him, and took his pistol from him, wrote his 'Poetaster' on him; the beginning of them were that Marston represented him in the stage, in his youth given to venerie," &c. Mr. Penniman, 'The War of the Theatres,' Philad., 1897, p. 40, ingeniously conjectures that we should punctuate Drummond's report differently, by putting a full stop after *stage* and a comma after *venerie*: a very probable conjecture indeed. They had many quarrels; Jonson beat Marston, and "took his pistol from him." Jonson's Epigr. lxxviii. refers to *beatings* some "playwright" received. I think that possibly the "pistol" may be explained as a metaphorical weapon. Marston, in his second 'Satyre' (vol. iii. p. 217, Halliwell), says:—

I, that even now I sh'd like an amorous,  
Am turned into a *snaphance* satyrist.  
O tytle, which my judgment doth adore!

The first line refers to 'Pigmalion's Image'; what does the "snaphance satyrist" mean? *Snaphance* is the name for the lock of a sort of pistol, and it was also used for the weapon itself. Marston uses the word of himself, exultingly; he was first a writer of amorous poetry, now he is a pistolling satirist. In the 'Scourge of Villainy,' I. iv., there is a couplet which seems to refer to the same "pistol" nickname:

And old crabbed Scotus, on th' 'Organon,'  
Payth me with snaphance, quick distinction!

These passages make me doubt whether Drummond may not have misunderstood Jonson; or else Marston's *snaphance* was a thing not so forgotten then as it is now. I would suggest that by taking his pistol from him, Jonson was referring to his silencing Marston as a satirist. It is certainly more satisfactory to suppose that this is the real meaning of Jonson's words than that Marston drew a pistol on him and had to be disarmed forcibly. The subsequent friendship of the two poets supports my conjecture.

HAROLD LITTLEDALE.

#### Literary Crossip.

THE forthcoming number of the *English Historical Review* will contain articles by Mr. H. V. Dickinson on 'The Origins of the Japanese State,' by Miss Eckenstein on 'The Guidi and their Relations with Florence,' by Mr. R. S. Rait on 'Andrew Melville and the Revolt against Aristotle in Scotland,' and by Mr. J. R. Tanner on 'The Administration of the Navy from the Restoration to the Revolution'—this last forming the conclusion of a long series of papers on the subject. Mr. Norman McLean also contributes an interesting account of 'An Eastern Embassy to Europe in the Years 1287-1288,' from a Syriac original.

An interesting collection of books from the press of John Baskerville, the famous Birmingham printer, will come under the hammer at Messrs. Sotheby's on April 20th. The most important of these is perhaps the copy of Milton's 'Poetical Works,' 1758, in the original folded sheets, uncut, with sixteen pages torn half-way up the centre to be cancelled, and the sixteen revised pages to supply them. But the most interesting lot is Baskerville's original autograph letter to Horace Walpole, dated November 2nd, 1762, in which he speaks bitterly of the want of public appreciation of his work. He writes:—

"I have taken the Liberty of sending you a specimen of mine begun ten years ago at the age of 40, and prosecuted ever since with the utmost care and attention, on the strongest presumption that if I could fairly excel in this divine art it would make my affairs easy, or at least



give me bread. But alas! in both I was mistaken.....My folio Bible is pretty far advanced at Cambridge, which will cost me near 2,000*l*. If this does not sell, I shall be obliged to sacrifice a small patrimony, which brings me in 74*l*. a year, to this business of printing: which I am heartily tired of, and repent I ever attempted."

MR. ARTHUR SYMONS will contribute an essay on Balzac to the May number of the *Fortnightly Review*, in connexion with the Balzac centenary, which falls due in that month.

A VOLUME by Mr. Bailey Saunders, 'Quest of Faith: being Notes on the Current Philosophy of Religion,' which will be published by Messrs. A. & C. Black in a week or two, will contain, *inter alia*, an analysis of the late Prof. Huxley's philosophical opinions. The same publishers will also produce simultaneously a translation by Mr. Saunders of a recent utterance of Harnack's, 'Thoughts on the Present Position of Protestantism.'

THE author of 'Elizabeth and her German Garden,' who promises a new volume shortly, is said to be Miss May Beauchamp, now Countess von Arnim.

To the life of Admiral Phillip, first Governor and founder of New South Wales, by Mr. Louis Becke and Mr. Walter Jeffery, shortly to be published by Mr. Fisher Unwin in "Builders of Greater Britain," the editor of the series, Mr. H. F. Wilson, is in a position to add an appendix of interesting and hitherto unknown letters with regard to Phillip's service in the Portuguese navy. This correspondence has come to light owing to the joint efforts of Mr. G. J. Henriques and General Brito Rebello, and adds some important particulars to what is known of that episode in the career of the admiral from the brief summary prefixed to 'The Voyage of Governor Phillip to Botany Bay,' published by Stockdale in 1789. Mr. Wilson is indebted to both M. de Soveral, the Portuguese Minister in London, and Sir Hugh MacDonell, the British Minister at Lisbon, for their assistance in the search which has been made.

At midsummer Capt. Thomas Carlisle's connexion with the *People* newspaper will come to an end. He has been editor of the paper for nearly sixteen years.

A NEW work on Spain, by Mr. Reginald St. Barbe, entitled 'In Modern Spain,' will be published by Mr. Elliot Stock shortly. The author concerns himself about the present condition of the country. The work will be fully illustrated from local sketches.

THE subjects for the essays by women competing for Mrs. Crawshaw's Byron, Shelley, and Keats prizes this year will be 'Sardanapalus' (two prizes), 'Mazeppa' (two prizes), and the 'Hebrew Melodies' (four prizes); 'Lamia' (one prize); Shelley's Translations from Classical and Foreign Poets (three prizes), and his lines 'To a Lady with a Guitar' and 'The Keen Stars were Twinkling' (two prizes).

DR. BIRKBECK HILL has undertaken to edit Gibbon's autobiography for Messrs. Methuen. The edition will contain an introduction, elaborate notes, and an index.

DR. THEODOR FRIEDRICH SCHOTT, the principal librarian of the Royal Public Library at Stuttgart, who died on March 18th, was

one of the foremost experts of our generation in the history of the Reformation in France, and also of the Jansenist movement in that country. He contributed several of the articles in both these special provinces of his research to the last edition of Herzog and Plitt's 'Real-Encyclopädie für protestantische Theologie.' He was a generous and ready helper of many a student, and loved and honoured by a wide circle. He was for some years editor of the *Allgemeine Kirchenblatt für das evangelische Deutschland* and a member of the German Hugenotten-verein.

MR. FITZGERALD MOLLOY will begin a serial story in *Cassell's Saturday Journal* on the 10th of May, called 'By an Unseen Hand'; whilst early in the autumn he will run another serial, entitled 'Through Gates of Flame,' through the National Press Syndicate of newspapers, for which simultaneous publication has been arranged in Great Britain, the colonies, and America.

THE extensive and valuable Egyptological library of the late Prof. Georg Ebers, as we are informed, has passed into the hands of the publishing house of Alexander Duncker in Berlin.

THE Parliamentary Papers of the week include a Code of Regulations for Day Schools, England and Wales, 1899 (6*d*.); Statutes made by the Governing Body of Trinity College, Cambridge (1*d*.); and a Return of the Endowed Charities of the Parish of Langharne, Carmarthen (2*d*.).

## SCIENCE

### MATHEMATICAL LITERATURE.

*Introduction to the Theory of Analytic Functions.* By J. Harkness and F. Morley, Sc.D. (Macmillan & Co.) The authors state in their preface that the present volume is to be regarded as altogether independent of their former treatise on the theory of functions—a treatise which we briefly reviewed some time ago. From this announcement a reader new to the subject would naturally expect some preliminary information as to the general drift and purpose of the study upon which he was invited to enter. But this he will not find. Nowhere in the volume do we recollect having met with a formal definition or general explanation of its subject-matter. In other respects the book has much to recommend it. Conspicuous among its merits is the important quality of clearness. The student is led step by step from the simplest elementary notions about numbers, distances, and angles into ideas of greater and greater complexity, until at last he finds himself able to thread his way through the abstrusest mathematical conceptions. Joint authorship and mutual criticism while the work was in composition have probably contributed to these advantages. But the co-operative system has now and then its drawbacks, and is responsible, we fancy, for the chief defect of the work, which is a certain vagueness and want of unity in its general plan and purpose. The authors have exercised a wise choice in preferring the lucid method of Weierstrass to the more attractive in some respects, but on the whole less satisfactory method of Cauchy. In this, as in their expositions throughout, they are in harmony with the more rigorous spirit of modern research, especially in the abstract sciences. The mathematicians of the past, relying too much on inductive generalizations, formulated as universal verities theorems which their more cautious and scrutinizing successors have shown to be subject to limitations. Many a student,

we believe, will close this book with a grateful feeling that it has considerably enlarged his mathematical horizon; but why it should be called a treatise on "Analytic Functions" he will find it difficult to explain.

*Abel's Theorem and the Applied Theory, including the Theory of the Theta Functions.* By H. F. Baker. (Cambridge, University Press.)—We regret that pressure of matter and limitation of space prevented us from noticing this book when it appeared two years ago. The author modestly hopes that it may be serviceable to those who use it for a "first introduction" to the subject of which it treats. But it is much more than an introduction. Mr. Baker exhibits a thorough grasp of his subject, and expounds its leading principles in an orderly manner as well as with much lucidity. It assumes more preliminary knowledge in the student than does Messrs. Harkness and Morley's work above noticed, but it is more systematic in its general aim and arrangement.

*A Treatise on Octonions.* By Alex. McAulay. (Cambridge, University Press.)—This is a development of Clifford's method of bi-quaternions, but from a standpoint in many respects different from that of Clifford. It is a great pity that the author has not devoted the necessary time and patience to a clearer and more orderly arrangement of his ideas, and it is all the more to be regretted as he displays much originality. Here and there, indeed, Mr. McAulay shows that he can write clearly when he chooses, but in other places over-compression leads to considerable obscurity. The author (needlessly, we think) apologizes for the number of new terms which he has ventured to introduce into the nomenclature of his subject. When new ideas recur frequently (as is the case in this little volume) they require brief and convenient names to designate them. Whether the names chosen can be justified etymologically is of some consequence; but the most important point is that they should be suggestive and fairly euphonious. Those adopted by Mr. McAulay appear to possess these advantages.

*An Introduction to the Mathematical Theory of Attraction.* By Francis A. Tarleton, Sc.D. (Longmans & Co.)—This volume cannot lay claim to any originality of ideas, but it is far from being a mere compilation of the labours of others. It is well arranged and clearly written. One of its chief merits is the analogies, combined with differential modifications, which it traces in the laws of attraction, electricity, and magnetism. The author is hardly just in asserting that "according to most French writers every discovery of any value has been made by a Frenchman, and according to some English by an Englishman." The "most" and "some" are rather invidious. We believe that the generality of scientific men—in France quite as much as in England—would endorse the aphorism that "la science n'a pas de patrie." At all events, we have heard it applauded in a purely French audience when a French *congrégier* gave utterance to it in the course of an historical lecture on electricity—a lecture in which he gave his due meed to each inventor, whether French, English, or German.

*An Introductory Treatise on the Lunar Theory.* By Ernest Brown. (Cambridge, University Press.)—To give an adequate description of this work in the space at our disposal is impossible; but we recommend it to the notice of mathematicians as an able exposition of a subject bristling with difficulties. Many of these are inherent, and, though not insurmountable, must be encountered; but there are others which arise from the fact that the classical treatises on the lunar theory are almost invariably original memoirs, and therefore wanting in certain explanatory details which, however unnecessary for those already acquainted with the leading features of the subject, are indispensable for students who take it up for the first time. These

desiderata will be found supplied in this volume. Out of the various methods employed by previous writers the author has, with some slight modifications, mainly adopted that of Pontécoulant. He has adhered as far as possible to the notation of the inventor of each method, with the result that three distinct symbolic systems must be mastered by the reader; but his task in this respect will be much facilitated by the explanatory tables at the end of the volume. The following is of historical interest. Speaking of Newton's 'Principia,' Mr. Brown writes:—

"The conciseness of the proofs, when they are given, makes his work very difficult to follow. It is now generally recognized that he used his method of fluxions to arrive at many of the results, afterwards covering up all traces of it by casting them into a geometrical form; if this be so, the claim of Clairaut to be the first to apply analysis to the lunar theory must be somewhat modified. No substantial advance was made until the publication, more than sixty years later, of Clairaut's 'Théorie de la Lune.'"

It is well known that the mathematicians of Newton's time (Newton himself included) regarded his invention of fluxions as a powerful instrument of discovery, but deficient in logical accuracy as a method of demonstration. This is why Newton in the 'Principia' abandoned the new method in favour of the more difficult, but better-known and more trusted methods of the ordinary Euclidian geometry.

**Mathematical and Physical Tables.** By James P. Wapson and W. W. Haldane Gee. (Macmillan & Co.)—These tables are intended mainly for the use of students in technical schools and colleges. There is little to be said about them except that they refer to a considerable variety of subjects, and are clearly printed on excellent paper. We have no doubt they are well adapted for their purpose.

#### ANTHROPOLOGICAL NOTES.

THE dispute between Mr. Andrew Lang and Mr. Sidney Hartland, to which an unwary adjective in a previous note made us a party, is continued in the March number of *Folk-lore*. As not unfrequently happens in such cases, the difference between the disputants greatly diminishes as they explain themselves. Mr. Lang holds that the Australian savages possess among their ideas some which, seen through civilized spectacles, appear to be religious, as well as some which, as they seem to him to be lower, he designates mythical. With this presentation of the fact neither Mr. Hartland nor ourselves need have any quarrel. Mr. Lang labours the point that he has to meet arguments of Prof. Tylor and of Mr. Hartland that would be destructive of each other if they were both advanced by the same person; but as neither of those authorities is responsible for what the other says, we do not fully appreciate his grievance. The lowest of existing savages is far enough from the dawn of intelligence in mankind to have had ample time to work out some shadow of a religious theory, and Mr. Lang's case, at its highest, does not show much more. The discussion forms excellent reading.

The retiring President of the Folk-lore Society (Mr. Alfred Nutt) took for the subject of his address 'The Relation of Britain to Folk-lore,' urging that it was the privilege of this country to enshrine in its literature the ancient customary wisdom of many races, as our own system of law is itself largely derived from custom. The accidents of our geographical position and historical circumstances had made us the preservers of a great body of archaic tradition, which it was the function of that Society to study and interpret.

MM. Ed. Piette and J. de Laporterie have published in *L'Anthropologie* the records of their investigations at Brassemponty in 1897. The Caverne du Pape, which in the previous year had yielded a female statuette, somewhat abruptly came to an end. They proceeded with

excavations in the great gallery. Here they found engraved bones at different levels. Of these an equine head, engraved on a vertebra, a seal in *champlevé*, a young bovine animal raising its foot against an aurochs, two other equine figures, and the head of a doe engraved in *champlevé* on a two-pointed instrument of reindeer horn are figured, as also a number of bones with lines cut in them, after the manner of runes, and bone arrow-heads with simple linear characters. On the general subject the authors remark that man had hardly been installed at Brassemponty, under a relatively clement climate, when he invented sculpture. The first deposit met with, at the base, in the alley and in the largest part of the great gallery, contained human statuettes, and not a single animal figure. In this respect the discoveries differ from those at Mas-d'Azil, which are attributed to the same period. The authors also urge that the expressions "Solutrean" and "Magdalenian" should not be used as expressing stages in development, but only as adjectives descriptive of the particular forms of implement with which they are associated.

#### M. CHARLES NAUDIN.

By the death of Charles Naudin on the 19th of March France loses not only one of her most eminent botanists, but also one who knew how to turn his great knowledge to practical account. Of late years he has been at the head of the experimental garden at Antibes, formerly the property of Thuret. The climate of Provence enabled him to carry out numerous experiments on the acclimatization of useful trees and other plants, and to secure their introduction into Algeria, Tunisia, and other French colonies. In carrying out this work Naudin was in constant association with Baron von Mueller, whose work on 'The Select Extra-Tropical Plants readily eligible for Industrial Culture or Naturalization' formed the basis for Naudin's 'Manuel de l'Acclimateur.' Before taking up his position at Antibes, Naudin had an experimental garden at Collioure, to which he retired when he terminated his association with the Jardin des Plantes. It was at this latter establishment, where he was one of the *aide-naturalistes*, that he came into contact with Brongniart, Decaisne, and other botanists. Here were elaborated the monographs on Cucurbitaceae and other families which reflected so much credit on him, and here especially were carried out those remarkable experiments on hybridization which must always remain incorporated in the history of this important branch of biology. Either alone or in association with Decaisne, Naudin published several works on practical horticulture, and was a frequent correspondent of the horticultural press. Deafness and ill health prevented him from mixing much with his fellows, but his letters were charming and revealed the scholar as well as the botanist.

#### ASTRONOMICAL NOTES.

THE planet Mercury will be at inferior conjunction with the sun on the 11th inst., and will not be visible this month until nearly the end of it before sunrise. Venus is decreasing in brightness as a morning star, and passes during the month from the constellation Aquarius into Pisces. Mars is in the western part of Cancer, moving easterly; he will be due south at 7 o'clock in the evening on the 5th inst., and will be visible throughout the month until past midnight, diminishing gradually in brightness. Jupiter will be in opposition to the sun on the 25th, and is a magnificent object all night, situated in the eastern part of the constellation Virgo; he will be in conjunction with the full moon on the 25th inst. Saturn does not rise until after midnight, near the boundary of the constellations Scorpio and Ophiuchus; he will be near the waning moon on the morning of the 29th.

Tuttle's periodical comet (b, 1899) is now situated in the north-eastern part of the constellation Aries, and moving slowly in a south-easterly direction. This comet was first discovered by Méchain in 1790, but its periodicity was not detected till its rediscovery by Mr. Tuttle in 1858; the period is about 13½ years, and it has been observed at each successive return since 1858, the last time in 1885, when it passed its perihelion on September 11th.

From an examination of the Draper Memorial photographs, Mrs. Fleming has discovered a new star in the constellation Sagittarius. On March 8th, 1898, it was of the fifth magnitude, but on April 29th had diminished to the eighth. Prof. Pickering states that a plate taken on the morning of the 9th ult. showed that it was then still visible, of about the tenth magnitude. The spectrum resembles those of other new stars. Fourteen bright lines are shown, six of them due to hydrogen.

We have received the twelfth number of vol. xxvii. of the *Memorie della Società degli Spettroscopisti Italiani*, completing the series to the end of last year. It contains only the index to the volume and a continuation of the spectroscopical images of the sun's limb to the end of July, 1898.

We have also received the eighth part of *Astronomical Observations and Researches made at Dunsink*, which contains the mean places of 1,101 stars deduced from meridian observations from March, 1896, to July, 1897, under the superintendence of Prof. Rambaut, who at the latter date was appointed Radcliffe Observer at Oxford, his successor at Dunsink being Prof. C. J. Joly, Fellow of T.C.D.

#### SOCIETIES.

**GEOGRAPHICAL.**—March 27.—The President, Sir Clements Markham, announced the munificent gift by Mr. L. W. Longstaff (a Fellow of the Society of many years' standing) of 25,000*l.*, which enabled them at least to equip an efficient expedition consisting of one vessel, and to co-operate with the Germans in the scientific exploration of the Antarctic regions.—The President proposed, and Lord Lister seconded, a cordial vote of thanks to Mr. L. W. Longstaff, which was carried unanimously.—The following gentlemen were elected Fellows: Messrs. A. d'Abaza, A. W. Bell, C. R. S. Cadells, W. Y. Campbell, G. D. Coleman, G. G. Eady, and W. Mason.

**LINNEAN.**—March 16.—Dr. A. Günther, President in the chair.—Mr. P. C. Mitchell was admitted, and the following were elected Fellows: Messrs. B. H. Bentley, K. H. Jones, A. J. Maslen, and H. F. Tagg.—Dr. J. Lowe communicated some observations on the fertilization of *Araucaria albens*, G. Don, a Brazilian climber, which in the south of England grows in the open air. Last summer it was blooming freely in Lord Ilchester's garden at Abbotsbury, where the flowers were visited by numbers of butterflies, diurnal moths, humble-bees, wasps, and large flies, many of which were captured and imprisoned for a time in the pinching-bodies (*Klemm-körper* of Müller). All these insects, with the exception of some humble-bees, in their visits to the nectar, left their proboscis behind, and sometimes a leg, being not strong enough to detach the pinching-body. Dr. Lowe described the structure of the pinching-bodies, which are flat horny plates situated above the nectar-cups, at each angle of a five-sided hollow cone in the centre of the flower, in which is placed the stigma. There is only a small opening at the apex and a narrow slit at the base of each facet of the cone. To the upper point of the pinching-body the pollinia are attached. When an insect has its proboscis caught in the slit, which narrows always to its point, it can only escape by tearing away the body with its pollen-masses or by leaving its proboscis in the slit. In the former case it carries the pollinia to the next flower it visits, and thus effects cross-fertilization by leaving the pollen-mass between the anther-wings, whence it rapidly passes into the cone. He had received a number of flowers of *Araucaria* from Mr. Benbow, the gardener at Abbotsbury, in some of which he found the proboscis of a butterfly or moth in each of the five angles of the cone, showing the great destruction of insect life caused by the plant.—Mr. N. E. Brown, who has made a special study of the Asclepiadaceae, gave an interesting account of the manner in which the pollinia reached the stigma; and some further



remarks were made by Mr. A. W. Bennett.—Mr. P. Chalmers Mitchell read a paper on so-called "quintocubitalism" in the wing of birds. He showed that the terms "aquitocubital" and "quintocubital," applied to birds because of certain conditions in the wings, were misleading, and proposed the new terms "diastatixy" and "eutaxy." Although the Columbæ are stated to be a diastatixy group, he remarked that "eutaxy" occurs in seven species, and that intermediate conditions exist, which suggested the probability that "eutaxy" is a secondary condition produced by the closing up of the gap in the diastatixy form. From general considerations based on the anatomy and osteology of Columbæ, he concluded that the eutaxy forms were clearly more highly specialized forms, and that they had been derived from diastatixy forms. Comparative anatomy making it exceedingly probable that diastatixy is the primitive condition among birds, Mr. Mitchell proceeded to show that the primitive existence of a gap was not difficult to explain. In the case of the scales on the feet of birds, and on the limbs and digits of reptiles, a general arrangement was the distribution in transverse rows round the limb and in longitudinal rows on the digits. Where the two sets of scales meet, interference occurred and led to modifications. He showed further how such interference might lead, in the case of a pentadactyle wing, to the occurrence of a gap after five secondary quills, and extended his argument to Aves generally, suggesting that "diastatixy" was "architaxy," and that "eutaxy" was a secondary modification that might easily have occurred at different times in different groups.—Mr. W. P. Pycraft read a paper entitled 'Some Facts concerning the so-called "Aquitocubitalism" in the Bird's Wing.' He showed, by means of a series of lantern-slides, that "aquitocubitalism" was due to a shifting, backwards and outwards, of the secondary remiges 1-4 and of the horizontal rows of coverts 1-5. The result of this shifting was to dissociate all the coverts preaxial to the fifth remex, i.e., all the coverts collectively forming one obliquely transverse row in front of the remex, the fifth remex forming a new connexion with the corresponding row immediately behind—the sixth; whilst the sixth remex formed a fresh union with the seventh row, and so on. Thus the fifth remex was shown to have lost its original relations with its covert, and not its existence, as was supposed. The terms—suggested by Prof. E. Ray Lankester—"stichoptilous" and "apoptilous" were proposed as substitutes for the older and less convenient terms "quinto-" and "aquitocubitalism." All wings, it was shown, are, in the embryo, stichoptilic, and later may become apoptilic. Hence the author felt inclined to regard the former as the more primitive arrangement.—Prof. E. Ray Lankester gave reasons for preferring the terms "stichoptilous" and "apoptilous" in substitution for those which had been adopted by the authors. Both were agreed on the main issue, at which they had arrived independently—one through the study of development, the other through that of adult anatomy.

ZOOLOGICAL.—March 21.—Mr. W. T. Blanford, V.P., in the chair.—Mr. E. T. Newton exhibited and made remarks upon some fossil remains of a mouse from Ightham, Kent. The name under which he had described the specimens in 1894, viz., *Mus abboti*, had been previously employed by Waterhouse for a mouse from Trebizond, and consequently he proposed to substitute *Mus levisi* for that name.—A communication was read from Dr. G. Stewardson Brady on the Copepoda collected by Mr. G. M. Thomson, of Dunedin, and by Mr. H. Suter, on behalf of the Zoological Museum of Copenhagen. Several species were found identical with well-known European forms, and others are closely allied, but many are entirely distinct.—Mr. W. P. Pycraft gave an account of the osteology of the Tubinares. He pointed out the stork-like character of the group, which had not been before emphasized, so far as regards osteological features.—Mr. F. E. Blauw gave an account of the breeding of the Weka rail (*Ocydromus australis*) and snow-goose (*Chen hyperboreus*) in his park at Gooilust, North Holland. The rails could not, on several occasions, be induced to complete the periods of incubation, always eating the eggs after sitting for a few days. One young one was eventually hatched by placing an egg under a bantam-hen. The snow-goose (a female) paired with a male Cassin's snow-goose (*Chen caerulescens*), and laid and hatched three eggs. The young birds, it was stated, were apparently assuming the plumage of the male parent.—Mr. W. E. de Winton read a paper on two species of hares from British East Africa, specimens of which had been collected by Mr. R. Crawshaw. One of them, from the plains of the Upper Attie, was referred to *Lepus somaliensis*, Heugl—a species which had not previously been recorded south of Somaliland. The other species, from Kitwi, a short-eared

form, which somewhat resembled the Nyasaland hare (*L. nhytii*), but differed in its black-tipped fur and also in its dentition, was named *L. crawshayi*, sp. nov.—A communication was read from Dr. A. G. Butler on the butterflies collected by Mr. Crawshaw in British East Africa in 1898. Specimens of sixty-two species were contained in the collections, three of which were made the types of new species, viz., *Acræa astrigera*, *Scolitantides crawshayi*, and *Pyrgus machacosa*.

ENTOMOLOGICAL.—March 15.—Mr. G. H. Verrall, President, in the chair.—Mr. W. M. Geldart and Mr. Hugh Main were elected Fellows.—Mr. Tutt exhibited a very fine series of *Epunda lutulenta*, captured by the Rev. C. R. N. Burrows last autumn near Mucking, in Essex. This series, while agreeing in the main with Borkhausen's typical form, varied *inter se* in such a manner as to give almost parallel forms to those so well known from Scotland and Ireland, yet they had the ordinary blackish-fuscous ground colour, and not the intense black peculiar to the latter.—Mr. Merrifield showed some Lepidoptera collected in the latter half of May and the first week of June near Axolo (Venetia), Riva, and Bozen. They included some very fine specimens of *Syrichthys carthami*, a very large *Syntomis phegea*, and examples of *Pararge egeria* intermediate in colour between the Northern and Southern European forms.—Mr. G. T. Porritt exhibited a series of extreme forms of *Arctia lubripedra*, var. *fasciata*, and also some examples of what appeared to be a new form of the species.—Mr. O. E. Janson exhibited an inflorescence of *Araujia albena*, Don, together with a butterfly which had been entrapped by getting its proboscis jammed in one of the flowers. It was found at Monte Video.

MICROSCOPICAL.—March 15.—Mr. E. M. Nelson, President, in the chair.—The President called attention to a fine example of Wilson's screw-barrel microscope which had been presented by the Treasurer. The instrument was probably one hundred and fifty years old, and would be a valuable addition to the Society's collection. The President then said Mr. Curties had sent for exhibition a microscope made by Chevalier circa 1840. It was an early example of microscopes made after the introduction of achromatism.—Mr. Rousselot exhibited and described a mounted specimen of a rare rotiferon, *Trochophora solstitialis*, first found by Staff-Surgeon Gunson Thorpe in China. It had since been found in America, and the specimen now exhibited was probably the first seen in this country. The first species of this genus discovered, *T. aquatorialis*, was found in the Philippine Islands by Prof. Semper, who described it in 1872.—Mr. Lewis Wright then gave an exhibition of microscope slides by means of his improved projection microscope, and demonstrated the progress made since he gave his previous exhibition before the Society fourteen and a half years ago. Several improvements had been made in the interval. In the condensers it had been found better to use four lenses, by which spherical aberration was practically abolished. He had also learnt from the President the necessity for adjusting the cone of light to the aperture of the objective; the fine adjustment had been improved, and great advance had been made in objectives. An important improvement had also been made in the screen, which was covered with a thin coating of silver, by which the brilliancy of the pictures was greatly increased. It was found that with a plain silvered surface the image could only be seen by persons in front of the screen, but by having the surface minutely striated vertically persons seated at the sides could see quite well.—Dr. Hebb said another paper had been received from Mr. Millett, being Part V. of his report on the Foraminifera of the Malay Archipelago, which, on account of its technical character, he proposed should be taken as read.

INSTITUTION OF CIVIL ENGINEERS.—March 28.—Mr. J. C. Hawkshaw in the chair.—The paper read was on 'Alloys of Iron and Nickel,' by Mr. R. A. Hadfield.

PHYSICAL.—March 24.—Prof. O. Lodge, President, in the chair.—Mr. W. R. Cooper read a paper by Mr. A. P. Trotter 'On the Minor Variations of the Clark Cell.'—Prof. J. D. Everett then read a paper by Dr. E. H. Barton and Mr. W. B. Morton 'On the Criterion for the Oscillatory Discharge of a Condenser.'

#### MEETINGS FOR THE ENSUING WEEK.

Wed. Archaeological Institute, 4.—'Ritualistic Ecclesiology of North-East Somerset,' Mr. J. L. André; 'Influence of Eastern Art on Western Architecture in the Eleventh Century,' Mr. J. P. Harrison.  
—Entomological, 8.  
British Archaeological, 8.—'Ancient Fonts in Gower,' Dr. Fryer.  
Thurs. Linnean, 8.—'On *Carex wahlenbergiana*,' Mr. C. B. Clarke; 'The Discovery and Development of Rhabdites in Cephalopods,' Mr. F. Cole.

#### Science Gossip.

THE death has just occurred at Leipzig of Gustav Heinrich Wiedemann, the eminent Professor of Natural Philosophy in the University there. Science thereby loses a worker of world-wide fame in electricity and magnetism, as well as the department of physical chemistry. He was the author of 'Die Lehre vom Galvanismus und Elektromagnetismus,' and of a large number of original papers, and he carried on, with Prof. Eilhard Wiedemann, the well-known *Annalen der Physik und Chemie*, and its indispensable companion *Beiblätter*. He was elected a Foreign Member of the Royal Society in 1884. Prof. Wiedemann was born at Berlin on October 2nd, 1826, and was, therefore, seventy-two years of age at the date of his decease. Originally attached to the University of Berlin, he subsequently served at Brunswick and Karlsruhe, and, since 1871, at Leipzig.

THOUGH there are, we believe, a large number of zoologists or geologists who have offered themselves to the Secretary of State for Scotland as suitable successors to the late Prof. Alleyne Nicholson, of Aberdeen, we may point out that they have done so without any invitation, and without precedent in the case of the last appointment. It may be taken as practically certain that a Scotch professor of biology, who is not a "candidate," will be called to the post.

THE Report of the Fourth International Congress of Zoology, edited by Mr. Adam Sedgwick, F.R.S., will be published this month.

A FRENCH newspaper published in East Africa gives full details, but of a somewhat fantastic kind, of the march of the Abyssinian troops who had previously accompanied the Marquis de Bonchamps. Their odyssey appears to have been conducted by a Russian colonel who accompanied M. Faivre and the unfortunate M. Potter, who, as we already knew, was killed by a native not far from the Nile. The account now given appears to come from the Russian colonel, probably an adventurer, and it seems to be untrustworthy. He declares that the Abyssinian force actually reached the Nile, south of the confluence with the Sobat, and planted there the Abyssinian flag, but planted also the French flag upon the opposite or left bank of the Nile. According, however, to the account said to have been given by the Russian officer, it was he and two Cossacks who actually crossed the Nile and planted the French flag on the further bank.

TWELVE full-page plates, with excellent photographic reproductions of ethnographical specimens, skulls, spears, &c., form an unusual feature of a catalogue from Mr. Webster, of Bicester. Now that the interest in folk-lore and anthropology is so keen the idea of such illustrations seems an excellent one.

THE first of the two soirées given by the Royal Society during the scientific season will take place on Wednesday, May 3rd.

THE Alpine Club, which has always recognized literary and artistic qualifications in respect of mountaineers, has lately added to its small list of Honorary Members Dr. Sven Hedin and Mr. Watts, R.A. Mr. Watts has been a frequent contributor to its exhibitions. At the meeting of the Club to be held on May 2nd Sir Martin Conway will give an account of his recent travels and ascents in the Andes. The meeting will be in the theatre of the University of London, and members of the Club will be able to introduce one or two guests. Ladies are admissible.

THE "General Introduction" to the late Mr. John Ball's 'Alpine Guide' has been thoroughly revised, and some important sections rewritten under the editorship of Mr. W. A. B. Coolidge, and will shortly be issued under the title 'Hints for Alpine Travellers.'

## FINE ARTS

*A Book about Bells.* By the Rev. G. S. Tyack. Illustrated. (Andrews & Co.)

THE Rev. G. S. Tyack has done good service to amateurs by means of his manuals 'The Cross in Ritual' and 'The Historic Dress of the Clergy'; but he has greatly enhanced his reputation by this exhaustive book, which takes in general campanology. He has quite acted up to the promises of his preface

"to cover the whole of a subject admittedly large and varied, and to illustrate by the choice of the most striking examples all the many uses of the bells."

Of course in his sympathetic enthusiasm he pitches the note a little too high. Yet there are, beyond a doubt, a number of Englishmen (in Scotland an over-zealous generation destroyed nearly all their ancestral bells) who take a profound interest in the subject of this book, and the author never goes beyond the boundaries of good taste, and may stir the sympathies of some whose notions about bells are torpid because they are ignorant of the matter. On the other hand, this book may serve to complete the knowledge and correct the judgment of amateurs who are only half informed. Our author effects his purpose chiefly by compiling from writers of authority, including books on the campanology of many counties, and largely by means of his own inquiries in out-of-the-way belfries and the ample use of well-filled libraries. He has thus produced a work which is at once popular and comprehensive, remarkably exact, and free from irrelevant matters. His industry has been amazing, and his reading so wide that his illustrative quotations are often as recondite in their sources as they are happy in their fitness and quaintness.

That Mr. Tyack's text is organic and compact will be seen by an enumeration of the headings of its leading chapters, which begin with the invention of those instruments of percussion of which bells are the commonest example. These instruments are rightly referred to Nature herself for their originals. The tones produced by Nature, we are rightly told, are seldom definite and clear; but we do not see how it can be said there is close connexion between the sound of the tabor, which is alluded to in the speech of Laban to Jacob (Gen. xxxi. 27), and that of a bell; yet this speech is the second on record concerning musical sounds: "I might have sent thee away with mirth... with tabret and with harp." Bells are mentioned by Euripides, Aristophanes, and the much later Phædrus. It is but natural that nearly every race should use bells of one sort or another, and Mr. Tyack seems wrong in not recognizing the Egyptian sistrum, an instrument of very great, if not unknown antiquity, as very much the same as a bell, and far more closely allied to the real thing than any other instrument of percussion which he assumes to be such, e.g., the tinkling plates—a sort of castanets—attached to the timbrels of Miriam (now hatefully known as tambourines, which are the favourite instruments of the Salvation Army). Besides, we have found no authority for the timbrels of Miriam being furnished with these plates, which are really

the analogues of those cymbals which sometimes occur in the sculptures of antiquity. The oldest distinct reference to bells proper is that which in Exodus describes them as being, for an obvious purpose, attached to the robe of the Levitical high priest. As this application is manifestly one of an advanced development, it affirms their much more remote origin. As to the Greeks, and apart from the writers we have mentioned, who shall say how old were those vessels of brass which Herodotus saw at Dodona, from the clashing of which oracles were taken? This last use suggests a prehistoric age for the practice.

It is hardly to be doubted that all the above were small bells. The methods and characteristics of public worship in pagan times required no large instruments, whereas with Christianity came the want for something of the sort. Accordingly it is in records of the new faith that we find notes on the existence of large bells. They occur *circa* 400 A.D.; but as these things were then swung in turrets they could not have been novelties. With no artificers' work were the Greeks and Romans more familiar than the casting of large masses of metal. There was not, therefore, any difficulty then in producing bells of great size, of which, had they existed, we should surely hear from ancient writers. The earliest mention of a large bell in England is by Bede, who says Benedict Biscop brought one from Italy, *circa* 680, and hung it at Wearmouth. In 680 died St. Hilda, and it was from her tower at Streaneshalch, which the Danes called Whitby, that her requiem was rung. The record does not say that this was a novelty. Mr. Tyack concludes that if this was done in the north, it is certain that more was known of campanology in the south, which was far more readily (as long before Cæsar found) subject to civilizing influences from the Continent. Mr. Tyack was decidedly off his guard when, without qualifications, he referred to Ingulphus of Croyland as a bell authority of the twelfth century. He does this more than once.

This matter disposed of, we come to an interesting and varied digest of what is known of bell-founders and bell-founding, both abroad and in this island. Mr. Tyack mentions the fact that "belleter" occurs as the name of a craft—or trade, as he calls it—and he gives the names of many such worthies in mediæval and modern days; but he has, even where the leading factories of London are concerned, forgotten to say that from the name of Billiter Street we learn that there was a good deal of bell-casting in this metropolis before the factories migrated to Whitechapel. We do not share his surprise that in 1500 Thomas Chyche supplied King's College, Cambridge, with its bells and its cooking-pots. In the first case the pots were probably cauldrons, nearly as big as the bells, or possibly even bigger. Again, it was all a matter of casting. But it is clear that Daniel Founder, of London, was a little out of his element when he sold wine as well as made bells. That fantastic invention the so-called inspired artisan, in whom the late William Morris greatly delighted, and who was a born architect, was really a superfluity during the life of Sir William Corvehill of Wenlock, priest in the service of Our Lady at that town, whose

decease, May 26th, 1546, was recorded by the sorrowing vicar of the place thus:—

"He was well skilled in geometry, not by speculation, but by experience; could make organs, clocks, and chimes; in kerving in masonry, and silk-weaving and painting, and could make all instruments of music, and was a very patient and gud man, borne in this borowe, and some time monk in the monastery. ....All this country had a great loss of Sir William, for he was a good bell-founder and maker of frames."

It was in the monasteries that skilled craftsmen and designers were often found for architectural works of all sorts. Accordingly, we find that the Prior of Worcester, *c.* 1450, needing architectural advice, sent to his brother of Pershore for a monk of that place, and got what he wanted. Mr. Tyack's notice of the priest of Our Lady is new to us; he does not say where he got it from. That, like Thomas Chyche, bell-founders made pots in metal is proved by the memorial now in the Hospitium at York, an ancient cross bearing on one side a brazier, on the other a bell.

Mr. Tyack gives many instances, some of which are new to us, of how itinerant belleters exercised their craft *in situ*—that is, at the feet of the towers where their bells were to hang. Indeed, although he does not say so, some of the bells so made are still in the belfries they have occupied during three or four centuries. Local records contain many more notes of the sort than are given here, and describe the payments, food, and other rewards of the workmen down to their lowest grades, the fuel, and the metals used for the alloys when melted. Of these alloys the ingredients were, it seems, pretty nearly always the same, or nearly so, and included such "pots, platters, basons, lavers, kettles, brass mortars, and mill-pots" as the belleters could lay their hands upon, or the enthusiasm of their owners could induce them to make away with. The addition of silver to these alloys has been for a long time discredited. Probably, as is here suggested, the notion that this more precious metal found its way into the melting-pot was due to the belleters, who intercepted it by putting it into their own pockets as a sort of drink money. Bell literature has no more curious chapter than that which deals with the consecration of bells, a ceremony which is much more elaborate in Russia than elsewhere, and by no means disused even in Protestant England to this day. On the other hand, White of Selborne probably recorded a unique performance in 1735, when Sir Simeon Stuart, a Hampshire baronet, not only, in honour of his daughter Mary, added metal to the bells then casting at Selborne, but ordered the treble to be turned upside down and filled with punch for the benefit of the bystanders.

Two very interesting chapters in these pages refer fully to the dates and names of bells, and, secondly, to the mottoes and other decorations which they bear. The oldest bell in England, and one of the oldest in the world, renders illustrious the double bellcote of the little church of Claughton, in Lancashire, the date on which, in graceful Lombardic letters, is "Anno. Dni M. CC. N. O. NOG. AL," *i.e.*, 1296. This compound legend comprises the  $\Delta$  inverted, a slip due, no doubt, to the ignorance

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rather than the carelessness of the caster. The Claughton bell is rather more than 16 in. high, 21 in. in diameter, and it sounds in E flat. The next oldest bell in this country hangs in the tower at Cold Ashby, Northamptonshire, and is inscribed "Maria. Vocor. Ano. Dni. M.CCC.XVII.," with impressions of a seal, a silver penny of Edward I., and the maker's mark. The last is characteristic as including the figure of a bell on each side, and a legend setting forth that it is the sign of William of Flint. Lincolnshire is a county eminent as containing fine and very ancient bells in unusual numbers, as at South Somercotes, Somerby, Toynnton St. Peter, Hammeringham, and Gunby St. Peter. As might be expected, fifteenth-century bells are very rare, though not entirely gone. Great numbers of these antiquities perished at the Reformation, and not a few have been more than once recast, as at Westminster, where John Whitmell, Isabella his wife, and William Rus gave the tenor in 1430. This relic was actually recast in July, 1599, and again in 1738. More than the Reformation, time, and the weather have done for the destruction of ancient relics of the sort has been effected by the practice of change-ringing, which shattered the belfries and cracked innumerable bells. Few readers, probably, know that in the gateway tower of Lincoln's Inn still hangs a bell which was part of the plunder of San Sebastian, taken by Essex in 1596, a date which it now bears.

The second chapter contains a very large collection of legends borne by bells, some of which rise to poetry or grave devotion, while the majority consist of simply the names of Christ, the Virgin, and the saints; the last generally mention the special saint of the church they belong to. A great proportion of these legends are prayers, rhymed or unrhymed, and sometimes in prose. Very odd jumbles of languages occur occasionally, and bad Latin grammar is not unknown. In latter days the mere names of donors were recorded. "God save the King" is frequent. Often the churchwardens of a parish figure; but most frequent of all inscriptions are those which include the names of the bell-towers, their towns' names, and the dates of the casting. The ingenuousness of a bell at Knaresborough is almost touching, for it says:—

If you have a judicious ear  
You'll own my voice is sweet and clear.

At Bakewell a bell is cynical with

Mankind, like us, too oft are found  
Possessed of nought but empty sound.

There are also many quaint Latin inscriptions like that attached to Schiller's poem, "Vivos voco, mortuos plango, fulgura frango."

#### ILLUSTRATED BOOKS.

*Alphabets, Old and New.* By L. F. Day. (Batsford.)—Mr. L. F. Day, who is a first-rate authority on whatever is artistic and decorative (the terms are by no means invariably convertible), has collected in this book more than a hundred and fifty complete alphabets, thirty series of numerals, facsimiles of dates, &c., which cannot but be of use to craftsmen desirous of working with taste and knowledge, as well as to amateurs of paleography who want to ascertain the dates of examples which come in their way without other indications than those artistic and technical. It goes without saying that whatever

Mr. Batsford publishes and Mr. Day has to do with is presented in a good artistic form, complete and, wherever that is possible, graceful. In his preface Mr. Day declares that he makes no pretence to paleographic learning, and does not presume to lay down the law as to the formation, provenance, and history of letters as such, and, of course, as to the history and development of alphabets. His purpose is purely artistic, and he so far violates the conventions of the paleographer that, when complete alphabets have not come to his hands—a circumstance which is much more frequent than amateurs readily imagine—he has not hesitated to fill up the gaps with letters of his own devising, designed, of course, in harmony with the general type of the characters. Such additions are not difficult of achievement in the hands of experts so skilful and sympathetic as Mr. Day; but his very successes serve to remind us how deplorably similar attempts to fill gaps have resulted in less competent hands. Mr. Day points out that the influence of the tools used by the old workmen and that of the material they worked in has been found to be unexpectedly greater than it at first sight promised to be. Let us say that this influence, which may be traced in a dozen alphabets, is not greater than one ought to look for. Working in lead or wood or stone, as well as in stones of different degrees of hardness and toughness, differs in every case. The preface is extremely interesting and full of that common sense without which taste can never assert itself, and it abounds in such statements as that the great difference between old lettering and new is that in days before stereotyping the scribe was free to play variations on the well-known alphabetical air, whereas our print is monotonous as the tune of a barrel-organ. Historically speaking, some of the alphabets are extremely curious, as, for example, the quasi-Greek initials printed at Bâle in the sixteenth century, a typographer's congeries of what may be called Romanized forms mixed with some which could hardly be more Greek; a Roman version has four variants of P and curious types in which the influence of the marble he worked in has been obviously great upon the craftsman, much as the effect of the use of a quill on the calligrapher of the Anglo-Saxon specimens which follow is obvious; the eighth-century codex which comes next seems, on the other hand, to have been written with a brush, so likewise the specimen from the 'Book of Kells,' which is not nearly so choice as any one of the Anglo-Saxon group. The reader who compares the alphabet No. 85, which was painted, with its neighbour, No. 86, which was made with a pen, will acquire a lively sense of the difference between what was done with one and the other implement. We have said enough to show the merit of this collection of types of many ages, countries, and tongues.

*Songs from the Plays of Shakespeare.* Illustrated by P. Woodroffe. (Aldine House.)—Mr. E. Rhys has written a highly appreciative piece of criticism by way of introduction to this volume. One of his best remarks we may quote as bearing on the unfading charm of the immortal verses. "The wonderful thing about the songs is," says he,

"that, separated from their context in the plays—where their extreme felicity, dramatically considered, made one dwell mainly upon their stage merit—they should still strike one as so perfect in themselves. This sets aside the cavil of the Scottish critic who maintained that Shakespeare's songs would not bear mention in the same breath with Burns—save for the lustre of their dramatic framework."

Mr. Woodroffe's pretty and spirited etchings are gracefully designed, and endowed with the spirit that the subjects demand, firmly and skilfully drawn, excellent in their style and taste, and, as such gems of verse deserve they should be, very highly finished.

*English Contemporary Art.* Translated from the French of R. de la Sizeranne by H. M. Poynter. (Constable & Co.)—The illustrations of this book are mostly indifferent "process" reproductions of pictures by Rossetti, Leighton, Madox Brown, Millais, and Burne-Jones, Messrs. Holman Hunt, G. F. Watts, and Herkomer. The text is a bright translation of a group of essays which appeared in Paris and London some months ago, and attracted a good deal of attention—more, indeed, than the author's knowledge and judgment deserved. Occasional eloquence and a happy phraseology went far to account for this result, especially as there are but few who can exactly measure his attainments. While 'English Contemporary Art' remained in its original tongue its shortcomings—which, after all, were not greater than one might expect in criticism by a foreigner—did not matter very much, for the book was remarkably clever, enthusiastic, and usually reasonable, artistic, and thoroughly logical. It is the premises that are frequently wrong and unsound, while not a few of the conclusions are rash, involving injustice to individuals and forming a dangerous guide for trusting readers.

*Fourteen Drawings illustrating E. FitzGerald's Translation of the 'Rubaiyat' of Omar Khayyam.* By G. James. (Smithers & Co.)—There is but little deserving of attention in Mr. James's designs, and they do not justify their republication from the columns of an illustrated newspaper. Before Mr. James began them it would have been well for all parties concerned if he had studied the original and masculine illustrations by Mr. Elihu Vedder which we reviewed some years ago.

*Australia Illustrated* (H. Marshall & Son), Vol. I., is a handsome and, in the scales, rather weighty volume, well printed, and most copiously furnished with cuts of landscapes, seascapes, portraits, and architectural views, nearly all of which are excellent, bright, and clear, the likenesses only being a little thin and deficient in animation—looking, in fact, as if they were from photographs. The text is historical and descriptive; now and then it is operose and dull, but, on the whole, those who take themselves as seriously as Mr. Garran, the editor, as he calls himself, has done may derive a good deal of sedate occupation—we were going to say amusement—from its perusal.

*The Temple, London.* Twelve Etchings by P. Thomas. With Descriptive Letterpress by the Master of the Temple. Parts I. and II. (Frost & Reed.)—Mr. Percy Thomas's etchings of famous buildings in the Temple are sympathetic and tasteful; in fact, judged from a painter's rather than an architect's point of view, they are excellent, barring a needless excess of blackness in the four before us. We like best that which represents the charming and stately 'Gate of the Inner Temple Gardens.' Yet Mr. Thomas's study of the 'Doorway and Steps in King's Bench Walk' is firm and bright. Canon Ainger's historical and descriptive notes are much to the point, and now and then marked by a vein of humour which is not the less precious when it becomes ironical without being cynical. Take for an instance of the author's wide reading and affection for his subject what he says of certain parts of the history of the Temple, where, as Master, he is the modern representative of certain doughty warriors:—

"The earliest mention of the Temple in poetry is in the Prologue to the 'Canterbury Tales,' where the maniple of an Honourable Society is among the devout pilgrims, and is described as being more than a match for even a Committee of the Bar. Chaucer himself, according to a tradition too precious to discard, was a member of the Inner Temple, and was fined by the Bench of that Society for beating a Franciscan friar in Fleet Street—an incident which Charles Lamb besought Haydon the painter to immortalize by his art. More than once in the days of disturbed Civil Government have the Temple buildings and property seemed for the moment in jeopardy. Mr. Wat Tyler, in the rebellion led by him, succeeded in forcing his way into

the Temple precincts, and in burning certain documents, apparently under a confused idea that the rights of the villains would become thereby more defined. Later, Mr. Jack Cade (it was during an interregnum of Tom, Dick, and Harry) contemplated a similar attack, as a necessary step towards the millennium he foresaw when all the realm should be in common, and it should be felony to drink small beer. He at once fell in with his friends' proposal that the lawyers must be put to death. For, as the simple fellow added, 'Is not this a lamentable thing that the skin of an innocent lamb should be made parchment? That parchment being scribbled o'er should undo a man? Some say the bee stings, but I say 'tis the bee's wax: for I did but seal once to a thing, and I was never mine own man since.' The exquisite reference to the Temple in Spenser's 'Prothalamion' has been already noticed, and that to the Temple Gardens in Shakespeare. Mr. Justice Shallow would have been ultimately a member of the Inner Temple had he prosecuted further his legal studies, but his touching reminiscences extend only to Clement's Inn, which was an Inn of Chancery, serving as nursery or dependance to the Inner Temple.

The publisher of the Société Française d'Éditions d'Art, M. May, issues *L'Épopée du Costume Militaire Français*, by M. Henri Bouchot, illustrated by the excellent artist who uses the name of Job. About half the book is taken up with an account of the customs of the ancien régime, before we come to the Revolutionary wars and the marvellous costumes of the Directory, the Consulate, and the Empire. The French military costumes of the eighteenth century are chiefly known to us now by their occasional appearance at fancy balls. They are preserved by the magnificent series of water-colour sketches of the costumes of the French army, from the hand of Parocel, which are in the French Ministry of War. The military costumes of the Directory and the Consulate are seldom seen except upon the stage, but the former figure with effect at the end of the second act of 'Madame Angot.' The costumes of the Empire have been in our time almost a living fact. They were largely revived in a modified form by the Second Empire, which, from time to time, also paraded the surviving veterans of the First Empire in exact reproductions of the costumes which they had worn. When the Queen entered Paris in 1855 there were paraded two hundred veterans who had served in or before 1815, and all the most startling costumes, especially those of the drum-majors of the Imperial Guard of 1814 and 1815, were represented among this band. A good many of Job's illustrations of the time of the Directory are comic; for example, that representing Bonaparte's men of science visiting the Pyramids, and that which depicts the donkey rides of his soldiers in the streets of Cairo. It is always difficult for us moderns to understand how it was possible for the armies of the last century and of the great war to fight in the costumes in which they in fact fought. We conquered India by fighting, in the hot weather and the rain, in three-cornered black hats, pig-tails, and powder. The French marched to Moscow in the magnificent costumes of the Empire, which are here drawn for us by Job, and their fighting clothes are understood to have been their parade clothes. They had no change except of headdress. The effect of these costumes during the retreat from Moscow has been the gruesome theme of countless writers. It appears from Job's designs that the *cantinières* of the Grand Army wore precisely the costume revived under the Second Empire for the *cantinières* of that day. The *cantinières* of the present Republic are nice old ladies from Alsace, with terrible German names and a still more appalling German accent, who never show their noses outside their carts, and who have long since abandoned the practice of marching past with their regiments on foot at the reviews, which was the habit of their predecessors. One of the prettiest of Job's illustrations represents the scene under the Second Empire when those veterans of the First who were at the Invalides, attired in the

costumes of the First Empire, went annually in pilgrimage to place wreaths round the columns of the Place Vendôme. A Zouave of the Guard of the Second Empire meets them, and, although they include among them a hobbling mameluke of the Guard, they eye suspiciously the more modern African costume.

Somebody seems to have suggested to Mr. Heinemann that an illustrated edition of the catalogue of the Exhibition of International Art held last season at Knightsbridge is desirable. Accordingly Messrs. C. Hentschel & Co. have prepared the volume before us. Many of the illustrations do ample justice to the extraordinary ugliness of some of the pictures reproduced—for example, the print after M. Manet's 'Execution of Maximilian,' which even adds to the dullness of the picture. On the other hand, unfortunately, the version of Mr. Whistler's 'Blue and Gold'—a fine thing in its way—is quite ineffective. We are glad to have an agreeable version of Mr. G. Henry's 'Geisha'; and the same may be said of Mrs. M. Stokes's 'Honesty,' which counterbalances M. Lautrec's curiously crude 'Jane Avril.' The vigorous vitality of M. Zorn's 'Wood Sprite' is not quite lost in a weak print, while the charm of the lady's face in Mr. Shannon's 'On the Stairs' is to a certain extent immortalized.

#### MINOR EXHIBITIONS.

AT Messrs. Tooth's in the Haymarket may be seen a number of pictures, the chief among which is Mr. Alma Tadema's brilliant and exquisitely finished *Conversion of Paula*, which was at the Academy last year, and is now being engraved. Of the water-colour drawings one of the most noteworthy is Turner's *Kilgarren Castle* (No. 2), being the sober and fine distant view.—M. E. Detaille's vigorous and spirited *Chasseurs* (4) contrasts with the Turner.—Close to both these examples are S. Prout's *A Roman Porch* (10); W. Hunt's *Apples* (11), the fruit in which are a little green; G. Barret's *Classical Landscape* (13), choice and very "classical"; Mrs. Angell's *Roses* (29); J. W. Oakes's *Where Sea and River Meet* (33); Mrs. Allingham's delicate and charming *Buebell Hollow* (43); De Wint's *Netting the Stream* (60), a fine view of the Thames, with Sion House; and various drawings by Miss A. Alma Tadema, D. Cox, J. Varley, Mr. B. Foster, and Mr. W. Wyllie.—Passing to the oil pictures, we find C. F. Daubigny's *The Ferry* (77), a view near Auvers on the Oise; Corot's *La Cueillette* (78); the *Cupid Disarmed* of Diaz; F. Flameng's *En Vedette sur la Frontière* (88); E. Charlemont's *The Palace Guard* (94), a splendidly attired and elaborately armed sentinel; F. Domingo's sparkling *Before the Chase* (100); M. J. J. Kenner's beautiful *Industry* (114), a girl knitting; M. F. Roybet's very spirited and strong *Time and Place* (121) and *Monseigneur* (122); and M. J. Gallegos's sound and bright *Good Friday* (137).

Next to the Messrs. Tooth's gallery a visitor will find a second collection, the thirty-fifth of its order, which includes Millais's *Sweet Emma Moreland*; M. Kaemmerer's sparklingly dressed *Village Bride* (No. 2), a luminous piece of very able workmanship; and M. Roybet's scene in a caserne, called *The Standard-Bearer* (5), which in its subject, except for the blackness of its shadows, is in the true vein of D. Teniers.—M. G. Jacquet's *Study after Watteau* (6) is fully worthy of its title, which is saying a great deal.—Mr. J. W. Godward's *Phryne* (13) deserves its name, and in the voluptuousness and sultry ardour of the face excels that careful and accomplished painter of nudités' ordinary standard.—An *Italian Serenade* (14), by M. F. Viney, is more truly artistic and sound than is usual with him.—*Ready for the Drovers*, *Glencoe* (18), by Mr. L. B. Hart, a Scottish cattle piece, might be taken for the work of Mr. Peter Graham.—

M. A. Schreyer's *Arabs on the March* (15) is one of the best and most characteristic of his spirited productions in the same vein.—The opalescence of Mr. McWhirter's soft *Loch Achray* (19) is charming.—Heer C. van Haanen's life-size groups in *The Bal Masqué in the Eighteenth Century* (20) are in his best vein.—M. P. Salinas's *Spanish Marriage* (25) reminds us of Fortuny, and is first rate in its way.—A second time we admire the masculine *Royal Family* (28), a lion and his wife and offspring, by M. G. Vastagh.—The *Brunette* (30) of M. H. Rondel is distinguished by the choice painting of the bust.—Mr. A. Goodwin's *Whilby* (37), the red town, the sea, and churches in glowing sunlight, is a leading work of his.—Next to it is A. de Neuville's *An Ambuscade* (38), a wonderfully spirited picture of an attack by riflemen on cavalry crossing a bridge, a work which shows how much better a French master treats such a theme than most Englishmen contrive to do.—M. Vibert's group of enthusiasts in a wood, here called *The Entomologist* (51), is a good example of his mood and methods.

Although in the crowded galleries of the Society of British Artists, Suffolk Street, there are no works which artistic eyes contemplate with unmixed satisfaction, there are, among a wilderness of mediocrities and worse, a few which deserve attention, if not warm praise. The world would be the better off if at least five hundred of some six hundred contributions were simply burnt outright. In this event we should reserve from the flames at least the undermentioned, and perhaps a few more which may have escaped notice. We name them in the order of the catalogue: *A Hundred Years Ago* (No. 4), a girl in green, seated, by Mr. S. Hobkirk; *The Marbled Sea* (43), a bright piece, by Mr. T. A. Falcon; *Corriechan* (116), a good coast painting, by Mr. J. W. Parsons, who may become a leading man in his way; *The Fringe of the Forest* (122), by Mr. A. Ryle; *For a Dream's Sake* (126), by Mr. J. Mastin; *The Letter* (183), by Mr. W. Kneen; *Portrait of my Wife* (226), by that fortunate man Mr. R. Christie, whose powers have been stimulated by the occasion; and *Cloudless Weather, Portland* (227), by Mr. W. Pye. In the vestibule are some drawings by Mr. W. H. J. Boot which are highly commendable.

#### MR. MYLES BIRKET FOSTER.

A LARGE circle of friends, and still larger of admirers of this distinguished member of the Society of Painters in Water Colours, will regret to hear that, after a very long and painful illness, the end of which has been for some weeks only a question of time, he passed away on Monday last. A descendant of the Fosters of Cold Hesledon and Hebblethwaite Hall, Yorkshire, a family of Friends well known in those parts, Myles Birket of that race was born at North Shields, February 4th, 1825, the sixth of seven children, and he had his schooling in London as well as at a Quaker Academy in Hitchin. When quite a child he began to draw, and soon after set his heart upon being an artist. It happened—and the effect of the event was manifest to the last in every picture or drawing he produced—that when about sixteen years old he was apprenticed to E. Landells, the well-known wood-engraver, who worked in the then popular manner, which, however unaptly, emulated the splendid successes of the line engravers upon steel and copper who made the glory of the English School. Landells was much employed in the service of Mr. "Punch," who was then only just beginning. It was in aid of his master that, by this means coming to notice, Birket Foster supplied to the pages of our now venerable contemporary a cut called 'Jack (Sheppard) cutting his Name on the Beam,' which was a travesty applying to Lord John Russell a design of G. Cruikshank's in aid of



Harrison Ainsworth's romance. Shortly after this we find Foster doing much in support of the then recently started *Illustrated London News*, a journal which began to appear in May, 1842. In this capacity he was for some time often, and very successfully, employed. It was the praise of Landells which encouraged Foster to devote himself to drawing on woodblocks and to eschew the less artistic craft of cutting other men's designs. Landells's counsel sent the pupil to paint in the fields near London, using the water colours which always stood him in stead. His apprenticeship expiring in 1846, Foster obtained employment as a draughtsman under Mr. Henry Vizetelly, and the first task entrusted to him was the illustrating 'The Boy's Country Book,' a production of the then well-known Thomas Miller. Mr. M. Huish's biography of Foster, to which we are indebted for many details about him, says that Foster's immediately succeeding task was illustrating Longfellow's 'Evangeline' for Mr. David Bogue, a theme with which "certain young Pre-Raphaelites" had failed to please the well-known publisher. But as there were no Pre-Raphaelites in those days, it could not have been upon their failure that Foster, who later on became a devout admirer of the P.R.B., built his professional fortunes. Truer it is that, as Mr. Huish has it, Foster was not long after hugely delighted with a favourable notice published in the *Athenæum* anent his designs to Rogers's 'Italy.' The success of these series of illustrations was really extraordinary, and had a great influence upon the future and the technique of the artist, who continued to supply great numbers of cuts to picturesque and sentimental verse and domestic poems such as Cowper's 'Task,' the 'Hyperion' of Longfellow (1852), that writer's 'Minor Poems,' and his 'Poetical Works' (eighty-two cuts). The dreary platitudes of Tupper's 'Proverbial Philosophy,' and the fine romances of Scott, Bulwer's 'Pilgrims of the Rhine,' and the conglomerate 'Christ-mas with the Poets' (fifty-two cuts) followed the above. In some of these tasks Foster was associated with Sir John Gilbert, a far more powerful and even more prolific illustrator. Later, Foster found in etching many opportunities for the display of his tact, and that neat-handed and always graceful vein of invention which seemed inexhaustible. In one method or the other Foster (this was before he made a mark as a painter) illustrated with a thousand pretty cuts "Fanny Fern," Albert Smith, John Milton (in which he was by no means unsuccessful), Robert Bloomfield, Thomas Gray, Henry Mayhew, Oliver Goldsmith, George Herbert, S. T. Coleridge, Barry Cornwall, E. A. Poe, James Thomson, and even Thomas Moore. Several of these were supplied with some forty or fifty designs, and were so popular that successive editions were often called for.

It was in 1858 that Foster abandoned illustrating books with cuts the charm of which is not to be denied. With characteristic energy and good judgment, he devoted a summer to improving himself as a water-colour painter, the firstfruits of which was the appearance at the Academy, 1859, of a drawing called 'A Farm.' In 1860 the "Old Society" elected him as an "Associate Exhibitor," and to the gallery of that year he contributed three drawings, including 'A View in Holmwood Park' and 'Children going to School.' In 1862 Foster became a full member of the body, of which from that date he remained one of the most popular as well as the most indefatigable contributors, his work altogether amounting to about three hundred and fifty drawings. Besides these he sent nearly twenty oil pictures to the Royal Academy, and not a few examples of both kinds to the minor exhibitions in London. These works did not include the lithographs on which Foster tried his hand, nor the etchings which, as a capable member of the renowned Etching Club, he added to its folios.

Separately he etched for Mr. McLean, with considerable success, the characteristic 'Driving Geese, Cookham,' by Frederick Walker, a specimen which, meritorious as it is, shows but too distinct signs of the leading weakness of Foster as an artist—a want of the subtle and penetrative sympathy which distinguishes the painting of F. Walker, his great friend. It was Foster's misfortune that in this, his largest and best plate, he did not translate into black and white the characteristic underlying charm of the picture. Concerning this weakness, there was wit and good criticism in the remark which described Foster as a painter of rustic idyls as if their paths was not more than skindeep, and aptly comparable with the artificial sentiment of the porcelain of Sèvres and Berlin. Invariably pretty, and sometimes even charming, as indeed the figurines of the great factories of porcelain almost always are, Foster's idyls do not satisfy the soul any more than his tones and tints, pure as they are, satisfy the artistic eye. No want of sincerity mars one's pleasure in the best of Foster's innumerable pictures, but a defect of the subtler sort of pathos and the deeper insight leaves one, so to speak, high and dry before even his best achievements. Of course he was not the less popular on this account.

As to the man himself, no one could, in the best sense of the term, be more genial, sincere, sympathetic, and hospitable, more catholic in his love of art and artists, or more generous in his judgments of others.

#### NOTES FROM ROME.

THE excavations for the recovery of the fragments of the Forma Urbis from the foundations of a house at the back of the Palazzo Farnese, Via Giulia, have just come to an end. The pieces found number 451. Adding these to the 185 found in the same place in 1888, to the 25 found at SS. Cosma e Damiano in 1891, and to the 373 already exhibited on the staircase of the Capitoline Museum, we come to a total of 1,034 fragments, many of which measure only six or eight square inches. Will it be possible to put them together and reconstruct the whole plan? The answer to this query must be delayed until a thorough and final search is made in the garden of SS. Cosma e Damiano, at the foot of the wall of the Templum Sacre Urbis, to which the marble slabs of the Forma were originally affixed. I am glad to announce that the search will be made very soon, and the place left permanently exposed to view. Very few corners of ancient Rome can bear comparison for grandeur, picturesqueness, and good preservation with this garden of SS. Cosma e Damiano, enclosed by such buildings as the Basilica of Constantine, the Templum Sacre Urbis, and the Forum of Peace.

The reason why the present excavations of the Forum have proved so successful—at least, from the topographical point of view—must be found in the fact that former excavations (those included in which I have had a personal share from 1870 onwards) have stopped at the wrong level. As soon as a paving-stone or a brick or marble floor was found—whether mediæval, Byzantine, or imperial, it did not matter—we were asked to stop, without trying to ascertain whether older and more important relics were concealed in the lower strata. I do not say that the surface ruins ought to have been sacrificed to the requirements of a deeper exploration; there are gaps and free spaces enough between the former to allow the search to be carried as far as the geological strata without breaking one single link in the chain of chronology of superposed structures. When the area between the Temple of Julius and that of Castor and Pollux was excavated in 1882, we gave up the search at the level of the paving-stones of the Vicus Vestæ, which had been laid, not in classic times, but in the sixth or seventh century after Christ. Seven years later Prof. Richter was able to discover the remains of the Triumphal

Arch of Augustus only nine inches below the line at which we had stopped.

The present exploration has been undertaken, therefore, with the view of reaching the early imperial, republican, kingly, or even prehistoric strata, wherever it is possible to do so without injury to later or higher structures. Some of the discoveries made by this process have already been made known to the readers of the *Athenæum*; others have taken place within the last few days.

One of the oldest places of worship in the valley of the Forum was the altar of Saturn, at the foot of the hill which bore his name (Collis Saturnius, afterwards Mons Capitolinus), on which sacrifices were offered to the god in the Greek rite, the worshippers being allowed to keep their heads unveiled. A temple was substituted for the altar in 497 B.C., and dedicated on the day of the Saturnalia, December 17th. Lucius Munatius Plancus rebuilt it of marble in 42 B.C.; and the "Senatus Populusque Romanus" once more at the beginning of the fourth century, after the great fire of Carinus of A.D. 283. Under and in front of the pronaos of this last structure remains have just been found of the three former ones. The marble temple No. iii. of Munatius Plancus is represented not only by the great travertine platform on which temple No. iv. stands, but by fragments of the architrave of the door, and of the "antæ" of rosy granite; the structure No. ii. of the year 497 B.C. by the remains of a platform built of small blocks of "tufa lamellare cinereo," like that of the platform of the Capitolium of the Tarquins in the Caffarelli garden. A vaulted passage, looking like a large drain, runs through this platform twenty-four centuries old, and it seems as fresh and well preserved as if it was the work of a living mason. The vaulted passage rests on one side against an older stone wall, which we are inclined to identify with the primitive altar of the god. However, the exploration is far from being complete, and judgment must be accordingly reserved. In studying the design of the Temple of Antoninus and Faustina, architects were struck by the apparent disproportion existing between the steps leading to the pronaos and the pronaos itself, in the sense that the beautiful hexastyle front seemed too heavy and too high in relation to the base and the steps. The blame does not rest with the designer of the temple. It has been found that the original level of the Sacra Via, in front of the temple, is nearly four feet lower than the paved road of the sixth or seventh century at which our former excavations had stopped. In removing partially this late pavement six more steps have been found, by means of which the original harmony of proportion has been given back to the temple. A further move will shortly be made towards the complete rescue of these beautiful ruins from modern additions and disfigurement. The ugly church which forms the background to the hexastyle portico, built by Torriani in 1602 for the Guild of Apothecaries, will be demolished, and the whole cella brought down to its ancient level.

A discovery of a certain importance has taken place in the catacombs of Peter and Marcellinus "ad duas Lauros," near the mausoleum of Helena on the Via Labicana. According to Church traditions ('Acta Sanctorum,' Junius, tom. i. p. 171) these two holy exorcists were executed at the tenth milestone of the Via Cornelia, in the district first called Silva "Nigra," and—after their martyrdom—Silva "Candida." Their bodies were claimed, as usual, by two pious women, Lucilla and Firmina, and laid to rest in the cemetery "ad duas Lauros," near the grave of Tiburtius. After giving peace to the Church, Constantine raised (above ground) a basilica in memory of the two saints, near the mausoleum of his own mother Helena, in the ground which is now occupied by the Vigna delle Monache di Bergamo. Constantine's Basilica,

although restored over again by Hadrian I. and Leo III., must have been abandoned and allowed to collapse after the relics of the two saints had been secretly stolen in 827 and removed to the borders of the Rhine, where they are still held in veneration at Seligenstadt, near Mayence. Almost under the site of this ruined sanctuary, but "oriented" in the opposite way, a subterranean chapel of a basilica type has lately been discovered, a description (illustrated) of which is given by Kautler and Marucchi in the last number of the *Nuovo Bullett. di Arch. Cristiana*. The chapel appears to us not in its original shape, but as rebuilt and restored by Pope Vigilius after the devastation of the Goths in 537-538. The plaster with which this rock-cut sanctuary is coated contains many "graffiti" of the "proscinema" class, both in Latin and Greek, such as "Marcelline, Petre, petite pro Gall.....christiano," "Pro Quiriaco pete vitam.....," "Criste (sic) in mente habes Marcellinu(m) peccatorem," &c. Then there are numberless names of monks and pilgrims from the other side of the Alps, such as Foulke, Ceolbert, Deusdedit, Liu(t)prandus, Suriprandus, Anualdus, Georgius, Martin. By the exertions of the Commissione di Archeologia Sacra this historical crypt has been made permanently accessible to visitors.

The Royal Historical Society (Società Romana di Storia Patria) has undertaken the publication of the 'Regesta' of the great monasteries of mediæval Rome, beginning with that of SS. Cosmas and Damianus in Mica Aurea, now called S. Cosimato in Trastevere. The first set of documents, published in the last number of the *Archivio* of the Society (vol. xxi., 1898, fasc. iii.-iv.), covers a period of fifty-four years, from 948 to 1002, and supplies valuable information about the topography of Sutrium, Silva Candida, and Portus Augusti in that darkest period of our history. Portus and Silva Candida were still flourishing settlements, surrounded by vineyards, oliveyards, orchards, and cattle sheds, and inhabited by a race of men which must have been proof against malaria. Prof. Hartmann's contemporary publication of the 'Tabularium S. Marie in Via Lata' (Vienna, 1895) has opened to the students of Roman topography a source of information which had been kept up to the present day decidedly inaccessible. It appears that many monuments of classic Rome within the boundary of the seventh and ninth regions (Via Lata, Circus Flaminius) which we thought to have been destroyed at the time of the barbaric invasions were still conspicuous and well preserved in the tenth century of our era. If all the materials which still lie unknown and lost in our mediæval archives were put at the disposal of students as conscientiously as these records of S. Cosimato and S. Maria in Via Lata have been by the Società di Storia Patria and Prof. Hartmann, our knowledge of classic Rome would make at once a great stride in advance.

The City Council, at the last sitting on March 17th, passed unanimously a vote for the general and complete discovery of the forums of Cæsar, Augustus, Nerva, and Trajan; and as the vote is accompanied by the offer of a considerable sum of money I have no doubt that something will soon be done in that direction.

RODOLFO LANCIANI.

#### THE BLACK STONES OF THE FORUM.

Rome, March 23, 1899.

THE position of these stones (see *Athenæum*, January 21st, February 4th) does not seem to have been yet precisely described.

The square of black pavement lies almost in the axis of S. Adriano, which is on the site of the Curia, the centre being only about two feet to the east of that. And the jointing of the stones is parallel to that axis. Thus the black square may be defined as being in front of the Senate

House, and parallel with it, adjoining the Via Sacra.

Now the Senate House is doubtless the successor of an open-air place of assembly, which is the centre of life in Aryan communities. In those Italian towns which have retained the plan of the primitive town, the piazza on the site of the old public place regularly adjoins the main street, as the Senate House faces on the Via Sacra.

And we well know how—as, for instance, in the Isle of Man—the legal assembly must on each occasion be begun in the open air, even though it be always adjourned for convenience to a building to continue its sitting.

It would, therefore, be in accord with well-known usages if, after the Senate House was built, the opening ceremonies of each meeting needed to be performed on a spot of the old assembly ground by the Sacred Way, although the meeting were practically held in the house. Some such spot, therefore, as the square of black stones might well be expected as a sacred site in that position.

On mentioning this to Prof. Lanciani, he saw no objection except that the black colour of the stones might be regarded as unlucky. But we hardly know the reasons which might influence the choice of stone.

The connexion of the square of stones with the Senate House can hardly be accidental; and it certainly points to an explanation which accords well with usages known elsewhere.

W. M. FLINDERS PETRIE.

#### SALES.

ON Saturday of last week Messrs. Christie sold, besides other groups of works, the old masters' pictures which the late Mr. H. F. Broadwood, of the well-known firm of pianoforte makers, had inherited or collected in his house at Lyne Chapel, Rusper. A few of them were of considerable artistic merit, others were curious on account of their history or their rarity; but the majority did not in any respect rise above the commonplace. Painters turned with the greatest interest to that rare and characteristic panel by Le Duc which was warmly praised in these columns when it was in the Academy in 1892, a picture representing the back view of a lady seated at a harpsichord, and holding a letter which she has been reading, while leaning against the instrument is a large violoncello draped in black crape. The incident suggested the title of 'Regret for the Violoncello Player' (390 guineas). Solomon Ruysdael's capital 'Scheveningen,' perhaps the best coast piece that not always admirable artist produced, sold for 880 guineas. It is difficult to accept as by Van Dyck's own hands, though they might have come from his studio, the 'Portrait of the Countess of Manchester,' with her daughter (260 guineas), and 'The Countess of Carlisle' (75 guineas). Undoubtedly by Lancret, and not a first-rate example of that indifferent craftsman, was 'A Fête Champêtre,' with the Versailles gardens and spirited groups of dancers (2,450 guineas). A good instance of Watteau's inferior paintings, very animated, full of figures, and otherwise noteworthy, was 'L'Accordée du Village' (R.A. 1892), which fetched 1,250 guineas. Brekelenkam's 'Afternoon Nap' (R.A. 1892) adequately and characteristically represents that sincere and modest artist, and is in an excellent condition (370 guineas). We saw sold not many months ago for 40*l.* a better Jan van Ravenstein than this laborious artist's portrait of 'A Lady,' which on Saturday realized 600 guineas. As he always painted unlovely elderly ladies in an unlovely manner, the extra acerbity and dullness of this instance appears to have enhanced its value at an auction. A triptych of Van Eyck's school, approaching a Memling in its sweeter features, and entitled 'Adoration of the Magi,' &c., was disposed of for 440 guineas. A large drawing in pen and ink by Flaxman, representing 'Orestes pursued

by the Furies,' the composition which is a leading member of the sculptor's renowned series of outlines, fetched only 9 guineas. Whatever were the prices obtained for the following pictures, their attractions need not otherwise concern the student: Dutch School, Portrait of a Gentleman, his wife seated under a tree, 157*l.* Issébrigen, Princess Mary, Wife of William of Orange, 189*l.* K. de Moor, James FitzJames, Duke of Berwick, 105*l.* N. Taunay, Strolling Players at a Fair, 210*l.* French School, Le Déjeuner dans le Forêt, 630*l.* F. Boucher, A Young Girl, in blue and white dress, 1,102*l.* School of Lancret, The Seasons (a set of four), 294*l.* J. B. Oudry, Portrait of the Artist, 252*l.* J. B. Pater, The Wedding Breakfast, 525*l.* G. Morland, A Farm Wagon and Team, and A Mountainous Landscape, 346*l.* C. Brooking, A Calm, 141*l.* H. Memling, Portrait of the Artist, 110*l.* Sir M. A. Shee, Mrs. Riddell, 168*l.* Rembrandt, Christ being bound before the Flagellation, 346*l.* Murillo, The Immaculate Conception, 199*l.*

On Monday the 27th ult., Constable's Cottage in a Wood sold for 120*l.*

#### First-Art Gossipy.

THE water-colour drawings of the cities and rivers of Holland which Mr. H. Marshall is now exhibiting in the gallery of the Fine-Art Society abound in freshness, brightness, and interest. Their brilliance is enhanced by the breadth and simplicity of their masses of luminous colours and the limpidity of their bulky, but never over-dark shadows. If we were to name all the sound and excellent things here it would amount to reprinting the catalogue. The following are, however, especially worthy of mention: 'Haarlem, the Turf Market' (No. 12); 'Market-Place at Nimeguen' (5); 'A Friesland Village, Sneek' (2); 'Old Harbour and Church, Rotterdam' (18), of which the brightness, firmness, and clearness are exemplary; 'Arnhem' (19), which is remarkably sunny; 'Spire of the Old Church and Canal, Amsterdam' (22); the enamel-like 'Haarlem Weigh House' (23); 'Rotterdam' (28); the broad, soft, and rich 'Dort from Zwyndrecht' (45); 'Sunrise, Dort' (54), a tender and pure example; and 'Dort from Papendrecht, Evening' (58).

MR. ALMA TADEMA proposes to send to the approaching Academy Exhibition the picture which we described some time ago (*ante*, p. 119), as involving an architectural restoration of the Baths of Caracalla, Rome. He has added to the design a considerable number of figures of swimmers and persons preparing to bathe, removed one or two minor elements, and done a great deal to the group of magnificent dames who are gossiping in the front of the composition.

MR. GOW has been occupied nearly the whole of the time since the event it commemorates occurred with a large picture crowded with a multitude of figures, and intends to send it to the Academy. It is called 'The Benediction,' and represents the scene at the western porch of St. Paul's during the Diamond Jubilee, when the Archbishop of Canterbury, with his brother of York at his side, solemnly blessed Her Majesty sitting in her carriage. The carriage, drawn by the historic bays in their splendid trappings, their scarlet-clad postilions standing at the nearer side of the team, occupies nearly the whole width of the steps. Rising in tiers above this superb line of colour, the choristers form dense masses of white, the soldiers of scarlet, the clergy wear their robes and hoods, Nonconformist ministers are in sober black, and there are ministers of State, officials, and foreign ambassadors. Diverse and brilliant as these groups are, Mr. Gow has wisely massed them, each colour and collection of tones by itself, so that simplicity as well as splendour were assured, and the effect of the whole is dazzling and vivid.



Much is made of the whiteness of the roadway covered with shale, while the great portico and its columns rise in dark masses behind the figures, and the nearest front of the composition is occupied by a company of officers on their chargers, figures which serve to "give scale" to the rest of the design. The likeness of Her Majesty is excellent; so, too, are those of the rest of the royal party seated in the carriage. Although the throng on the steps actually comprises several hundreds of faces, none of which is more than an inch long, while many are much less, it is easy to recognize at least two score of people of note. Among the prelates and statesmen this is especially the case. A large number of these gave sittings to Mr. Gow, and thus added not a little to the value of this historic document. The picture is intended for the gallery of paintings now in course of formation at Guildhall, and it is the gift of Mr. Henry Clarke to the Corporation.

MR. FAED, whose sight has not been fully restored to him, though his general health remains very good, will contribute no picture to the Academy this year.

At the Fine-Art Society's rooms Mrs. Ridley Corbet exhibits a number of highly accomplished, picturesque, and expressive views of celebrated places in North Italy, each of which excels the commonplace of a study in its sense of the dignity of the subject, in breadth and force. The best of twenty-seven instances are 'In San Francisco, Assisi' (No. 3); 'Plain of Assisi' (6), a particularly impressive and suggestive work; 'Pernello, behind Fiesole' (7); 'Etruscan Walls of Volterra' (17), the dignity and austerity of which are distinct; and 'Door of the Duomo, Volterra' (27).

MR. ASTON WEBB, architect, was last week elected an Associate of the Royal Academy.

THE private view of the exhibition of the New English Art Club will take place on Saturday, the 8th inst. The public will be admitted on the following Monday.

#### A CORRESPONDENT writes:—

"The gravity of the charges made against those who formed and published the collection of the Villa di Papa Giulio outside the Porta del Popolo at Rome is such as to give the investigations now being conducted by a Government Commission great importance. The collection is not formed of picked pieces, and would stand no comparison for beauty and variety of content with museums whose object has been to secure the best work of various dates. Setting aside the Astragalus by Syriacus and some eight or ten other vases, together with the very exceptional terra-cottas, there is little to attract the eye. The value of the museum and its claim to attention rested on other grounds. According to its programme, it was to have a unique scientific character. The contents of every tomb were to be kept together and apart from the rest. Designs of the tombs, with their contents, were published, and accompanied by a descriptive text with measurements and details. In this museum, it was said, you could study with the same advantages as if present at the excavations themselves, and scholars have naturally been anxious to base their theories on facts purporting to be so accurately ascertained. Most museums cannot be sure even of the provenance of their treasures, far less of data concerning their discovery which might help to classify them. In the Villa di Papa Giulio a substantial basis was to be found for such classification, and the scientific results were expected to extend far beyond its limits. There have been, however, for a long time rumours that the collection was not so carefully formed as it should have been, and these rumours have in part taken definite shape in the accusations—for they can hardly be called less—now made before the Government Commission. It is said that the excavations were not conducted by those responsible for the museum—a fact, to say the least, not to be divined from the publication; that the directors took the facts as they were given them without verification, visiting the excavations only rarely while in progress; that they subjected these facts to a fanciful revision of their own, transferring vases from tombs where they were found to others where their presence would be more novel and interesting; that they altered the plans showing the arrangement of the tombs so as to produce a more symmetrical or agreeable effect; that they assigned to some of the

tombs objects which had escaped in an irregular way from excavations with which the museum was not concerned; and that the more beautiful objects were waylaid and passed off on the unsuspecting collector. These accusations are made either by the excavators themselves—that is to say, by the men whose notes provided the material for the publication—or by the proprietors of the land excavated. It is clear that even a more or less justified suspicion of the trustworthiness of the data which alone give importance to the collection is sufficient to undermine its value for research. Archaeology, no less than the 'exact sciences,' claims accurate statistics. If the charges cannot be conclusively rebutted, we have, instead of a series of tombs, an indiscriminate mass of objects, mostly from one neighbourhood, and thus interesting, but we have no more. Inductions concerning contemporary fabrics, historical inferences, theories of Italic migrations, can no longer be clinched by the evidence of things certainly found together. A collection remains which never had the value of a selection, and now no longer has the value of an apparatus. It becomes, like so many lots that have passed from careless excavators into Northern museums, a collection to be classified by criteria of style or by an appeal to authenticated finds. Italians, who are so much more alive to beauty than ourselves, may not care for details about what is 'brutto,' and the investigations of the Commission arouse little attention, more especially as the intricate and personal nature of the controversy breeds a certain despair of tangible results. But to those whose interests are with science, and to those whose acquittal or condemnation may finally rest with science, the issue is very serious."

THE death is announced of the distinguished critic and historian M. Georges Duplessis. He entered the Department of Prints at the Bibliothèque Nationale (of which he became in time Keeper) in the year 1853. In 1861 he published a history of engraving in France and another of the engraving of portraits in France, and he wrote also an essay on the bibliography of the subject, as well as a 'Bibliographie Générale des Beaux-Arts.' He supplied the letterpress to M. Lechevallier-Chevignard's work on costume, compiled numbers of catalogues, and contributed largely to the *Gazette des Beaux-Arts*, &c. He was a Member of the Institute, and was Secretary of the Société Française de Gravure.

UNDER the auspices of the Société des Antiquaires de La Morinie, M. Boitel, one of its honorary members, proposes to issue at cost price, if he receives sufficient support, a work of considerable importance to students of mediæval seals. The charters of the great abbey of St. Bertin, at St. Omer, were transcribed in the last century by Dom Dewitte, and the same industrious antiquary made drawings of the seals appended to them. The above society having published the charters, M. Boitel proposes to issue separately photographic reproductions of these drawings, seventeen hundred in number, the seals ranging from the eighth century to the year 1600. M. Léopold Delisle has expressed his approval of the undertaking, and M. O. Bled, of St. Omer, vice-president of the society, will receive the names of subscribers to the work, which will be moderate in price.

#### MUSIC

*The Musician's Pilgrimage: a Study in Artistic Development.* By J. A. Fuller Maitland. (Smith, Elder & Co.)

THE term "pilgrimage" seems to denote that the musician's *gradus ad Parnassum* are no easy ones; and the book shows, indeed, how each step or stage is attended by difficulty and danger. Our author ends his preface thus:—

"There is a path to artistic success, for many have found it; but it is not easy to discover, and any sincere attempt to point out the track that others have taken, or to smooth the way for those who are to come, may be of use."

Mr. Maitland's attempt is sincere enough. He does not mince matters; he plainly

points out the weaknesses and errors into which even clever musicians are liable to fall. Yet we almost fear lest his pointed comments and candid criticisms may not benefit those whom they most immediately concern. A musician in the "prig" stage is probably unconscious of it. He may read the chapter addressed to him, and smile at the weaknesses of the self-complacent therein exposed; but he will thank Heaven that he is not such a one. And so with the "virtuoso"; he will not recognize his own portrait. If, however, Mr. Maitland succeed in turning only a few musicians from the error of their ways, he will not have written in vain.

There is a very prevalent notion, says our author in this preface, "that musical genius is free from all gradual evolution." Painters and poets, he adds, are generally acknowledged to be bound by ordinary laws of development, and he cannot understand why exception should be made in the case of musical genius. But, surely, when we read of Mozart writing symphonies at an age when boys are in the nursery playing with bricks and other toys, or when we remember what choirmaster Holzer said of Schubert before he was out of his teens—"If ever I wished to teach him anything new, I found he had already mastered it"—we feel inclined to endorse the popular belief. Our author's book, however, concerns not creative, but interpretative artists. Yet even here the extraordinary performances of very young children surpass anything that is related of poets or painters. Mr. Maitland himself mentions a

"boy in his early teens whose violoncello playing had all the qualities of the finished artist, and an Irish girl-violinist who had attained by her ninth year all the earnestness, maturity of style, and intellectual balance which are the marks of the completely developed musician."

The early evolution in these cases is, anyhow, so rapid that it is impossible to trace it; hence the prevalent and very natural notion.

The first chapter is entitled "The Prodigy." The possession or the want of genius, says our author, "divides mankind into two parts more sharply and surely than any other method of demarcation"; he might, indeed, have written, "into two very unequal parts." The difficulties of training genius in the right way are touched upon, also the "uncomfortable" responsibility of such a charge. Mr. Maitland generally discourages public exhibitions of young prodigies, and yet he acknowledges that "unless the young musician be early accustomed to face an audience, whether in public or private, his difficulties later on will be seriously increased." Mention is made of the wise plan adopted by Sir Charles Halle's father to show how such performances should be managed, and how often they should take place—though the latter must not be taken too literally.

When will is enlisted on the side of his education, the artist "enters the condition of studentship." Mr. Maitland has much to say about music schools at home and abroad. Although naturally proud of the great English institutions, he frankly confesses that students here do not live in such a thorough art atmosphere as abroad. This is in great measure owing, as he points out,

to the severe conditions of study in London; and then, as we are told, the "congenial artistic influence even of the best English music school does not spread beyond its doors." The increase, however, of good concerts, the establishment of suburban musical societies, the increased facilities for locomotion, among which the bicycle plays no small part, are all helping to create or extend musical life beyond the school gates. And a national opera-house, if we ever get it, will be another power working in the same direction.

Mr. Maitland believes that the "practice of inviting journalistic criticism of performances given by students" makes, on the whole, for evil; and he hopes that music schools will combine "to request the representatives of the press to abstain from all criticism in regard to such performances." Striking instances of students spoilt by praise or unnerved by censure may have come under our author's notice, and the "too enthusiastic" notices of "some critics" have certainly strengthened his objection to any criticism whatever. Praise and blame, if honest and moderate, may, however, be productive of much good; and it seems hard that sound, honest criticism should be stopped because, forsooth, some writers have not carefully weighed their words.

Of all "prigs" Mr. Maitland considers the "musical humbug" the most noxious; for the ordinary prig he makes certain reasonable excuses. Only the increase of general musical culture, he believes, will "reduce the number of these pretenders." The day ere they finally disappear is as yet, we fear, far distant. The chapter on "The Virtuoso" contains much useful matter. It is clearly pointed out that "virtuosity is only wrong when it is regarded as a self-sufficient end in itself." The chapter entitled "The Artist" seems to us the most thoughtful and the most profitable of all. There is one question in it which Mr. Maitland discusses at length. Is it better, he asks, deliberately to think out beforehand every detail of a piece or song, or to allow the feelings to dictate the style of interpretation at the time of performance? He believes in "moments of inspiration" during performance; but we quite agree with him that "they come most readily and frequently where the groundwork of the interpretation has been arranged beforehand." Artists should, however, when possible, allow a certain time to elapse between the study of a piece of music and its performance; the manner must be thoroughly assimilated before the emotional matter can be fully revealed. The concluding chapter, "The Veteran," deals with the difficult art "of growing old gracefully."

#### THE WEEK.

CRYSTAL PALACE.—Saturday Concert.  
QUEEN'S HALL.—The Bach Choir.  
ST. JAMES'S HALL.—The Popular Concerts.

THE Crystal Palace Concert last Saturday afternoon was largely devoted to English music. The programme opened with Mr. Cliffe's Symphony in c minor (Op. 1), produced at the Palace close on ten years ago. From an artistic point of view a decade may be no long time, but as a section of even

the longest life it is by no means small. This first symphony shows considerable power. The opening *allegro* records the impressions produced on the composer by a visit to Norway. There is, however, no written explanation, and the movement is, therefore, programme music in the proper, the 'Pastoral Symphony' sense—i.e., "an expression of feeling rather than a painting." The music displays imagination, skill in the art of development, and effective orchestral colouring. The influence of Beethoven and of Wagner can be traced, yet only of a natural kind. The *scherzo* has rhythmic life, while the quiet trio offers good contrast. The fine slow movement, entitled 'Ballade,' is of essentially romantic character; seeing, however, that in the opening and closing movements plentiful use is made of the brass, quieter scoring would here have offered welcome relief. The *allegro vivace*, which follows, is the last, but, though cleverly written, the least interesting of the four movements. The symphony was admirably performed under Mr. Manns's direction, and at the close the composer was summoned to the platform. A symphonic poem by Mr. W. H. Bell was the novelty of the afternoon. It seeks to illustrate in tones Chaucer's 'The Pardoner's Tale.' The composer uses the orchestra in able manner, and the music shows a well-practised hand, but the subject of the tale naturally suggests programme music of a kind which lowers rather than raises the art. The striking tone-pictures of Berlioz have set a snare into which too many modern composers have fallen. Herr Julius Klengel played an uninteresting movement from Romberg's Ninth Cello Concerto with all due skill, and Mr. Gregory Hast, the vocalist, gave an expressive rendering of songs by Schumann and Brahms.

Sir Hubert Parry's setting of scenes from Shelley's 'Prometheus Unbound,' for solo voices, chorus, and orchestra, produced at Gloucester in 1880, was revived by the Bach Choir at their second concert at Queen's Hall last Saturday evening. When this work was first noticed in these columns its dramatic power and technical skill were fully recognized; but the music, on the whole, was found lacking in contrast and in repose, and that verdict, we think, was a just one. Since 1880 Sir Hubert has, indeed, written many works in which greater mastery of form, clearer power of expression, and more even balance between intellect and emotion are displayed; and yet in the 'Prometheus' scenes we seem to get, as it were, nearer to the real man. The work has faults, and in his choice of words the composer certainly handicapped himself most terribly; but we find in the music fitting atmosphere, dramatic force, vivid harmonic colouring, and moments which indicate the possession not only of high ambition but of high gifts. It is interesting now to look upon this picture and on this—on Mr. Parry who wrote the stormy 'Prometheus' in 1880, and Sir Hubert whose polished cantata 'A Song of Darkness and Light' was produced last year in the same city. The performance, under the direction of the composer, was a vigorous one; but further rehearsal was needed for such difficult music. The solo vocalists were the Misses Ada Crossley and Ethel Wood, and Messrs.

K. Rumford and Hirwen Jones. The programme included Verdi's 'Stabat Mater,' well rendered under the direction of Dr. Stanford, and Brahms's Concerto in B flat, No. 2, the solo part of which was played by Mr. L. Borwick with remarkable skill and earnestness.

The forty-first season of the Popular Concerts closed brilliantly on Monday evening. The programme included Beethoven's Quartet in E minor, Op. 59, No. 2, and Brahms's Quintet for Strings in G, Op. 111. Both works were superbly rendered. As an interpreter of these two composers Dr. Joachim stands without a rival. Only one man, no longer among the living, deserves to be named in the same breath with him as an exponent of Beethoven—Anton Rubinstein. Many follow in Dr. Joachim's footsteps, but none with the same purity, power, and reverence. In concerted music his associates, MM. Kruse, Wirth, and Hausmann, of course, count for much, but, after all, the great artist is the life and soul of the party. Mr. Hobday played second viola in the Brahms quintet. Four Brahms-Joachim Hungarian Dances were performed by Dr. Joachim and Mr. Bird, and the delighted audience asked for and obtained a double encore. Madame Lillian Sanderson was the vocalist, and her accompanist, as before, Mlle. Elfriede Christiansen.

#### Musical Gossip.

HERR MAX RONNEBURGER, who gave a vocal recital at Steinway Hall on Friday evening of last week, is one of the professors of singing at the Dresden Conservatoire. His tenor voice is only of moderate volume, but he has it thoroughly under control, and in songs by Rubinstein, Schubert, and Bohm proved himself an agreeable and intelligent vocalist. For Lohengrin's Narrative a larger measure of fervour than Herr Ronneburger exhibited was needed, but he sang an air from Gluck's 'Iphigenia in Tauris' in good style, and in some graceful duets by Hildach found a capable and painstaking partner in Miss Margarethe Giers, who was also heard in *Lieder* by Schubert and Brahms, which she sang with considerable charm.

HERR J. H. BONAWITZ gave an historical recital at the final meeting of the season of the Mozart Society held at the Portman Rooms last Saturday afternoon. Commencing with an example of the fifteenth-century composer Conrad Paumann, Herr Bonawitz continued with pieces by Arnolt Schlick, A. de Cabecon, John Bull, Pasquini, Kuhnau, Rameau, Marcello, and Handel. Of these the most interesting, perhaps, were the "Tiento del primero tono" by the Spaniard De Cabecon, court organist to Philip II. of Spain, and the 'Toccata con lo Scherzo del Cucco,' dated 1698, by Bernardo Pasquini, throughout which bird-music is continually heard. The first three pieces were played on an American organ, and the remainder on a fine harpsichord.

SIGNOR G. ALDO RANDEGGER gave a piano-forte recital at the Steinway Hall on Monday afternoon. Many points in his playing were open to criticism, but he is undoubtedly gifted, and with time and experience ought to fulfil high expectations. His reading of Beethoven's Sonata in E flat, Op. 27, No. 1, had been carefully thought out; it was, however, in some Chopin solos that he appeared to best advantage.

MR. F. H. COWEN's setting of Collins's 'Ode to the Passions' was performed at the last concert given by the students of the Royal Academy of Music, under the direction of Sir A. C.



Mackenzie, at the Queen's Hall on Monday afternoon. We called attention to the great merits of this work when it was produced under the composer's direction at the Leeds Festival last October.

THE last South Place Sunday Popular Concerts took place on March 26th. The programme consisted entirely of works by British composers—Sir Hubert Parry, Sir A. C. Mackenzie, Dr. C. V. Stanford, and Sterndale Bennett. The vocal music included a song cycle, 'The Apparition,' by Miss E. J. Troup, and songs by Mr. R. H. Walthew.

SIR ARTHUR SULLIVAN'S 'Irish' Symphony, announced for the Crystal Palace Concert on April 8th, has been postponed until April 29th. It is hoped that the composer will then have returned to London, and be able to conduct his own work.

PERFORMANCES OF 'Der Ring des Nibelungen' are to be given in the Teatro Real, Madrid, during April and May, with German artists and under the direction of distinguished German conductors.

THE *Signale* announces that an opera, entitled 'Frithjof's Saga,' libretto by Mlle. Selma Lagerlöf, music by Mlle. Elfride Andrée, organist of the principal church at Gothenburg, has been accepted for performance at the Royal Opera, Stockholm. The same paper, referring to the close of the St. Petersburg opera season, mentions Rubinstein's 'Dämon,' Tschaiakowsky's 'Eugen Onegin,' and Dagonisch's 'Russalka' among the works which met with special success.

ACCORDING to the *Musikalisches Wochenblatt* of March 9th Mendelssohn's 'Elijah' has been performed at Yokohama for the first time.

'HELDENLEBEN,' the latest orchestral work of Richard Strauss, has been successfully produced at a concert of the Museumgesellschaft at Frankfort-on-Main under the direction of the composer.

M. PAUL BENOIT, the talented Flemish composer, who in 1877 wrote a special cantata for the three-hundredth anniversary of the death of Rubens held at Antwerp, will produce another on the occasion of the three-hundredth anniversary of the birth of Van Dyck, which will be celebrated this year in that city.

DR. OTTO LESSMANN, in the *Allgemeine Musik-Zeitung* of March 3rd, speaks in high terms of M. Eugen d'Albert's musical comedy 'Die Abreise,' produced at the Royal Opera, Berlin, on February 25th. He describes it as a "masterpiece in most delicate rococo style, ingenious in structure, and full of attractive melody." At the close of the performance the composer was recalled four or five times.

#### PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.  
SAT. Crystal Palace Orchestral Concert, 3.

### DRAMA

*Actors of the Century.* By Frederic Whyte. (Bell & Sons.)—Mr. Whyte is justified in assuming ignorance all but complete on the part of the public concerning stage biographies. Written to serve a temporary purpose, and more anxious to be gossiping than accurate, these lose so soon as the memory of their subject has passed away all claim upon attention and upon respect—if claim upon respect they can ever be said to have had. So far as they offer opportunities for "Grangerizing," they have some slight hold upon a certain public, and an "extra illustrated" life of Siddons or Elliston may still inspire a mild competition in the book sales. But as books, the biographies of Foote and Bannister, Mathews and Munden are dead as Queen Anne—there is no need to go so far afield—dead as those of whom they treat. That the post-

humous fame of the actor depends upon his critic or his biographer the actor grudgingly admits. He is, however, himself mainly to blame if the darkness enveloping the past stage is dense. He cares absolutely nothing for his predecessor. The literary man knows, as a rule, all, or at least much, concerning past masters of his craft; the artist studies carefully the work of past painters; the lawyer is obliged to keep some record of his more illustrious predecessors, and at least hangs in his room a portrait of Mansfield. The very soldier, if only from *esprit de corps*, can talk about past leaders of armies. The actor alone knows nothing about those who have striven to raise his occupation into an art. He has been injured by disparaging comparison, and is prepared to face a further mention of Betterton, Garrick, Kean, or the Kembles. Ask him, however, concerning Barry or Woodward, and you are talking to him in an unknown tongue. It is a question if he has read a line of the masterly and vivid pictures of past celebrities left by a series of incomparable critics, from Colley Cibber to Westland Marston. How far will Mr. Whyte's book serve to dispel the darkness that surrounds the early portion of the present century? It is to be feared that the answer will be, "Not far." He himself is not very well informed. He has read what has been published in the biographies of Boaden and others, with the reprinted criticisms of Lamb, Leigh Hunt, Hazlitt, Lewes, Morley, and more recent men, and the biographies included in works of permanent reference. Outside these books, universally accessible, he has little knowledge. One can scarcely comprehend an account of actors of the century which leaves out Frederick Yates and his wife, for years mainstays of the Adelphi, and Wrench, an excellent and (in his day) most popular comedian. Of the omission of names such as Mrs. Wray, John Pritt Harley, "Gentleman" Smith, Richard John Smith (better known as O. Smith), Daniel Terry (by whom Scott was "Terryfied"), "Sally" Booth (who was insulted on "the" Booth taking her name), Mrs. Orger, "Little" Knight, and we know not how many others, what is to be said? Mr. Whyte is, however, modest, claiming only for his book the title of a compilation, and is not, perhaps, to be blamed for having gone to the most accessible sources. He would, perhaps, have done better to have confined his work to the latter half of the century, when he might have assigned it something approaching completeness. It might also have been judicious to state that the authorities from whom he liberally quotes are not all of equal importance. Mr. Whyte holds rightly that the illustrations, which are numerous, will constitute an attraction. These are of different value, the processes employed in reproduction being not always successful. As a whole, they constitute an interesting collection, and though some are familiar, others are now difficult to obtain, and will probably be rarer in the future.

*Ellen Terry and her Impersonations.* By Charles Hiatt. (Bell & Sons.)—Mr. Hiatt styles his account of Miss Terry an appreciation, a description good enough so far as it extends, but inadequate. It is, in fact, a summary of Miss Terry's histrionic career, accompanied by a series of estimates of her performances from the pages of various books or newspapers, among which the *Athenæum* stands conspicuous. As the work is abundantly illustrated, and is commendably free from personalities, it takes a good position among works of its class, and is sure of a welcome. Miss Terry's stage career is honourable and edifying, but fragmentary. In her early life she made frequent and long departures from the boards. Had it been otherwise she would, seeing that she appeared so early as 1856, have had an experience such as few rivals can boast. She has enriched our stage with many gracious and some noble creations, and though it would be extravagant

to rank her as the first of English actresses, she is perhaps the most delightful of expositors. Endowed with one of the brightest, sunniest, and most expansive of natures, and with more poetic and appreciative insight than has fallen to the lot of any woman similarly placed, she has given us performances of characters such as Portia, Imogen, Olivia, and the like which have been absolute revelations. On the other hand, her limitations have been those of nature, and not of method. In one sense she scarcely claims to be considered an artist. The characters she plays are illuminated by her own delightful individuality, and are but so many revelations of herself. She cannot play Pauline in 'The Lady of Lyons,' because the leading feature in Pauline's character is pride, and Miss Terry is not proud. She may strive to seem so, but the effort will fail. She cannot play Lady Macbeth, for she is what she rebukes her husband for being—too full of the milk of human kindness. The tragic intensity of Juliet is out of her reach. Through her whole career these things have been obvious. Within her limits she is, and has been, irresistible, and we have no wish to see her go without them. When she stoops to play Madame Sans-Gêne we are sorry for the waste of power. Like all our best actresses, she is alone and individual. It is impossible to compare her with any one else, and she is as unlike Madame Bernhardt as she is Aimée Desclée, Mrs. Kendal, or Lilian Adelaide Neilson. Mr. Hiatt's record may be read with pleasure, and is well worthy of being kept. The illustrations, chiefly from photographs, throw light upon Miss Terry's career from its earliest stages. The sight of them awakens frequently many pleasant memories. "Oscar Byrn" should be Oscar Byrne; "Godfoi and Yolande" is not the title of Mr. Laurence Irving's play. We dissent totally from the statement that "Charles Kean failed to leave behind him anything like the reputation of Phelps, leave alone that of Macready." Mr. Hiatt is guilty, however, of few similar heresies, and his book is, on the whole, commendably accurate, though its style is impaired by an affection for Gallicisms such as "it goes without saying."

*Trelawny of the Wells: a Comedietta in Four Acts.* By Arthur W. Pinero. (Heinemann.)—In publishing for the first time his 'Trelawny of the Wells' Mr. Pinero calls it a comedietta. The term is not ill chosen to denote the piece, though comedietta has, as a rule, been hitherto applied to pieces in one, or at the most two acts. With its quaint mixture of fantasy, realism, domesticity, and sentiment, 'Trelawny of the Wells' is rather a vaudeville without couplets. It owes portions of the treatment to Dickens, but it differs from Dickens in the significance of its satire. No more convincing is it in the closet than on the stage, but it is pleasant reading. Its characters are admirably painted, and the pictures of life and struggle in the neighbourhood of the Wells are as truthful as they are humorous. We wish the original casts of Mr. Pinero's pieces could be given, and we hold the plays themselves worthy of being presented in a less perishable form.

*The Ambassador: a Comedy in Four Acts.* By John Oliver Hobbes. (Fisher Unwin.)—Like other recently published plays, 'The Ambassador' proves agreeable reading. Many points that escaped attention in the performance are now apparent. While throwing on character and action a vivid illumination, a stage presentation does not always add to the gratification of the ear. To take one very common case. The laugh, not seldom premature, with which a witticism or a whimsicality is greeted prevents a portion of the audience from hearing it. While seeking to know from his neighbours what he has missed, the malcontent prevents himself and them from hearing what immediately follows, and proves, it may be, even more stimulating. John Oliver Hobbes's dialogue is always worth

attention, and an aftermath of delight is to be hoped by those who at the performance have reaped a full harvest of contentment. Story is not the strong point of 'The Ambassador'; and when it has been said that the dialogue is excellent and satisfying and catches exactly the note of the day, that the characters are, as a rule, sympathetic and the action interesting, all that needs saying has been said. We would gladly see the piece again, which is a tribute to the author as well as the actors. We are not sure that the heroine is not a trifle too impulsive and indiscreet even for modern days. John Oliver Hobbes's preface is worth reading for its own sake, and the play is well worth a place on the shelves.

#### Dramatic Gossip.

So far as regards the West-End houses, the theatrical week has been devoid of novelty. This evening witnesses the reappearance at the Prince of Wales's of 'The Only Way,' the adaptation from the 'Tale of Two Cities,' recently withdrawn from the Lyceum. During the whole or the greater part of the week the Lyceum, Her Majesty's, the St. James's, the Criterion, Lyric, Globe, Daly's, Prince of Wales's, and the Strand have been closed; while the Garrick and the Globe were shut on Friday and Saturday.

At the Princess of Wales's, Kennington, Miss Wallis has produced 'Measure for Measure' with her comedietta 'Cupid in Ermine.'

AN adaptation by Mr. S. Bowkett of Miss Jessie Fothergill's novel 'The First Violin' has been given during the week at the Crown Theatre, Peckham, with Mr. Vanderfelt as Herr Courvoisier, its hero.

'THE POVERTY OF RICHES,' a new piece by the authors of 'The Elder Miss Blossom,' has been produced by Mr. and Mrs. Kendal in Blackpool.

IN consequence of the forthcoming migration of Miss Maude Millett to the Criterion, her part in 'Sweet Lavender' is to be assigned to Miss Ellis Jeffrey.

MISS EVA MOORE will be replaced in 'The Three Musketeers' by Miss Annie Hughes.

'A MAN WITH A PAST' is the title of a monologue which Mr. Brookfield has written for Mr. Charles Hawtrey. It is stated that Mr. Brookfield has accepted a commission from Madame Sarah Bernhardt for a three-act piece.

THE proposed withdrawal from the Strand of 'What Happened to Jones' has been postponed, and the theatre reopens with it this evening.

BENEFITS are being arranged for two actresses to whom the playgoing world is under heavy obligations. Both are on the occasion of retirement. Mrs. Billington, for whose benefit the Queen has taken tickets, and who has been prominently before the London public for forty years in pieces of importance, will henceforth confine herself to tuition, in which she is able still to be of much service. Mrs. Henderson, better known as Lydia Thompson, has added to the vivacity of two continents, and has divided her favours equally between England and America. We do not often dwell on the subject of benefits, but the claims in these two cases are specially notable.

TO CORRESPONDENTS.—A. J. T. B.—E. M. C.—E. R.—L. S.—F. B.—O.—R. M.—received.

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